

**BULLETIN OF
THE INSTITUTE OF
TRADITIONAL CULTURES
MADRAS**

PART—I



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THE INSTITUTE OF
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PART—I



UNIVERSITY OF MADRAS

1964

**Institute of Traditional Cultures
Madras**

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PREFACE

This number of the *Bulletin* conforms to the same plan as the previous numbers.

There are three papers in Section I; Dr. Narayana Menon, Secretary of the Sangeet Natak Akademi, New Delhi was kind enough to comply with our request to contribute a paper on the Edinburgh Festival, 1963 in which he took a leading part; Dr. (Mrs) Thamarajakshi focusses attention in her article on non-economic factors necessary for economic development; and Dr. N. Subramanian views the concept of liberty with special reference to France and India and advocates an 'optimum freedom' as the golden mean. The proceedings of a Seminar on "A cooperative economic system and Hindu Idealism" led by Sri B. Krishnarao, Reader in Cooperative Banking and Agricultural Finance Unit, University of Madras are reported in Section II. As usual Section III has a bibliography of books and periodicals of cultural interest relating to South and South-East Asia. Section IV (A) and (B) contains notices of institutions, scholars and artists. Accounts of four Exhibitions are found in Section V on Exhibitions, one in Ceylon, the second in Germany and the rest in India. The Arts and Crafts of Pakistan, Claywork, Handlooms, Embroidery, Weaving, Enamelling constitute the subjects in Section VI and Section VII on Folk and other Arts has selections on painting, dance, rural games, an account by Dr. Suresh Awasthi of the international theatre-symposium held in Tokyo in 1963, an account of the way of life of the Nagas of Nagaland which was recently added to the family of States in the Indian Union, and a Republic day (1964) appraisal of Community Development in India. Notes and News of varied cultural interest follow in Section VIII and the last Section IX is devoted to reviews. The sources of information are indicated in the relevant places.

The Institute is indebted to all the governmental and non-governmental persons and institutions who have helped in the compilation of this number by sending their publications.

The Institute owes its continuance to grants from Unesco through the Research Council of the India International Centre, New Delhi and from the Government of India. To the University of Madras and its esteemed Vice-Chancellor (Dr. Sir A. Lakshmanaswami Mudaliar) who is the President of the Institute, this Institute is indebted in no small measure. The University accommodates the Institute in its buildings, and provides it with other amenities; its large academic staff in its various Research Departments in the Humanities offer their hearty cooperation in the work of the Institute. The University also bears, as usual, the cost of printing the two issues of the *Bulletin* for the year. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

Madras,
Date, 1-6-64

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

THE EDINBURGH FESTIVAL 1963 IN RETROSPECT

By

DR. NARAYANA MENON

(Secretary, Sangeet Natak Akademi, New Delhi)

(Dr. V. K. Narayana Menon, Secretary, Sangeet Natak Akademi (National Academy of Music, Dance and Drama), New Delhi, proved an able impresario who so persuasively initiated the Edinburgh audiences into the secrets of Indian music at the 17th Edinburgh Festival, 1963 the underlying purpose of which is to contribute to international goodwill and understanding. Here he looks at the events of the festival which he saw in retrospect—Ed.)

I hesitate to write about the recent Edinburgh Festival for two reasons. One is that a great deal has already been written about it. The other is that I have been deeply involved in it and hence find it a little embarrassing to talk about it.

To understand the significance of the general impression that the Indian participants created, one has to visualise the dimensions of this Festival, its range and the calibre of the various participating groups from the world over.

The Festival is arranged annually by the Edinburgh Festival Society in association with the Corporation of the City of Edinburgh, the Scottish Committee of the Arts Council of Great Britain, and the British Council. The Lord Provost of Edinburgh is the Chairman of the Festival Society and the present Artistic Director is the Earl of Harewood.

The purpose underlying the Festival, in the words of its sponsors, is to contribute to international goodwill and understanding. The word 'international' so far, had not gone much beyond Europe and the Americas, though there have been occasional participants from Asia including some dance groups from India. The 17th Festival this year was the first one in which participation by a country outside the field of Western music and the dance had been planned on a major scale. This was possible

because of the initiative, and the keen interest in the arts of India, of the present Director, Lord Harewood; the enthusiasm, support and encouragement of such friends of India as Yehudi Menuhin; and a generous grant from the Government of India towards the travel expenses of the participating artistes.

The accent of the Festival is, no doubt, on Music and the Dance. But, of late, its scope has widened considerably to take in all the major art forms—Music, Ballet, Theatre, Cinema, the Visual Arts.

This year's Festival featured seven famous Symphony Orchestras including the B.B.C. Symphony Orchestra, the London Symphony Orchestra and the Concertgebouw Orchestra of Holland; several Chamber music ensembles; many soloists of the celebrity class including Yehudi Menuhin, Hephzibah Menuhin, Isaac Stern, Benjamin Britten, Peter Pears, Julian Bream, Larry Adler, John Ogdon, Leonard Rose, Eugene Istomin, Clifford Curzon, David Wilde; some of the world's great conductors including George Szell, George Solti, Istvan Kertesz, Bernard Haitink, Lorin Maazel, Colin Davis, Alberto Erede. Opera was presented by the San Carlos Opera of Naples, the English Opera Group and the Budapest Opera and Ballet; ballet by the Stuttgart State Theatre Ballet and Martha Graham's Dance Company from America. Six companies put on plays both from the established repertoire of European Drama and also by modern experimental writers. There was an International Festival of films; and exhibition of works by Modigliani and Soutine; an International Conference on Drama; a Military Tattoo. Other interesting activities were: facilities for advanced students of music to attend classes in singing and orchestral conducting; introductory talks on the operas to be performed; exhibitions at the Royal Scottish Academy, the National Gallery of Scotland, the Scottish National Gallery of Modern Art; recitals of Bach's organ works.

Indian participation consisted of six recitals devoted to classical Indian music—two by M. S. Subbulakshmi; one by Ali Akbar Khan; one by Ravi Shanker; a duet by Ali Akbar and Ravi Shanker; and a "Tala-Vadya-Kacheri" a concert of percussion instruments in which the participants were Palghat Raghu, Alla Rakha, T. K. Murthi, Alangudi Ramachandran and T. Ranganathan. Prof. T. Viswanathan was the soloist on the flute for the concert. T. Balasarasvati gave eight recitals of Bharatanatyam,

The whole series opened with a discussion programme in which Yehudi Menuhin and I talked of the scope of the Indian concerts at the Festival with illustrations. Then there was a special programme in which Indian and Western musicians tried to explore areas common to the two systems with illustrations. A new work by the young Indian composer Vanraj Bhatia written specially for the Festival was one of the attractions of this "East-West Miscellany."

For three weeks the quiet dignified city of Edinburgh put on festive clothes, and sang and danced for joy. The Edinburgh Festival is no mere string of concerts and dance recitals. It is a real Festival complete with everything that makes a Festival a gay and joyous occasion. There were over a thousand participating artistes and about a dozen attractions were on all the time for three weeks—something for everyone. The planning and execution of a Festival of this magnitude and quality is an enormous operation calling for work round the year, often a couple of years in advance of the actual date.

The 1963 Festival opened on Sunday, 18th August with a Service at the historic Cathedral of St. Giles. The same night at the Usher Hall, the concert was devoted to a performance of *The Damnation of Faust* by Hector Berlioz, the 19th Century French composer. This year's Festival paid special attention to two composers—Berlioz and Bartok. It was natural, therefore, that the orchestral concert on the second night should feature one of Bartok's major works, the Violin Concerto. The soloist was Yehudi Menuhin and the conductor George Solti.

It will be impossible to convey the excitement, the intellectual stimulation, the excellence of what was in store for the next three weeks. Of course no one human being could attend even a third or a quarter of what there was to choose from. I can, therefore, only touch on some of the events I was fortunate enough to attend.

Menuhin's magnificent performance of the Bartok Concerto, I heard during the rehearsal. The other exciting Concert of his that I could attend was a Chamber music programme in which the main work was Bartok's *Contrasts* for Violin, Pianoforte and Clarinet, the pianoforte being played by Hepsibah Menuhin. One particularly lovely orchestral concert was a concert in which the London Symphony Orchestra was conducted by that brilliant

young English conductor, Colin Davis. Isaac Stern's performance of Mozart's Violin Concerto in A, K. 219 was sheer enchantment. There were two other attractions the same evening—the first performance in Britain of Stravinsky's *Eight Instrumental Miniatures* and the World Premiere of Michael Tippett's *Concerto for Orchestra* specially commissioned for the Festival, a cleverly-orchestrated work of striking contrasts. An orchestral conductor in the grand manner was Lorin Maazel (the orchestra was the B.B.C. Symphony Orchestra) whom I was hearing for the first time. His programme (it included the *Adagio* from Mahler's symphony No. 10 and Beethoven's Seventh) showed the full range of his powers, his dynamic approach to the art, his firm control over rhythm. His programme also included Bartok's Piano Concerto No. 2 in which the soloist was John Ogdon, again, some one I had not heard before but one who fully lived up to his fabulous reputation. The last of my orchestral concerts was one given by the Concertgebouw Orchestra and its Young conductor, Bernard Haitink.

Of Chamber music concerts, one left an indelible mark. It was given by a fine quartet of singers (including Peter Pears) and Benjamin Britten, with Barry Tuckwell playing the Horn. All the three Canticles of Britten were performed that morning and the second in particular, was deeply moving.

Opera, I went only to one. That was Britten's realisation of that perennial favourite *The Beggar's Opera*. Of Ballet proper, I could allow myself only one evening. The Budapest Opera and Ballet, I did not find particularly exciting. I said "ballet proper" because I did go to the opening night of Martha Graham. Martha Graham should surely be ageless because she still dances with a precision, control and passionate eloquence that the dancers a generation younger would envy. As for her new creations, they have an intellectual quality, something stark which could be described in Yeats' words—'the enterprise of walking naked'.

I saw two plays: One was Alec Guinness in Ionesco's *Exit the King*, not a great play, certainly not Ionesco's best, but what a pleasure it was to see Alec Guinness at his best revelling in a part which gave him excellent scope to reveal his histrionic talents. The other was *The Unshaven Cheek* by the Australian playwright Ray Lawler, a powerful, slightly complicated play done with much competence by a mostly Australian cast.

There were many other pleasures I dipped into—magnificent exhibitions of Soutine & Modigliani, the John Maxwell Memorial Exhibition, exciting Press Conferences, Discussions, Lunches, Late night Shows of Scottish entertainment.

All this—in addition to the Indian recitals which it was my privilege to introduce. The first Indian event was not a recital but an introductory 'discussion' on the scope of the Indian participation. And with Yehudi Menuhin squatting in Indian fashion by my side, my task was made easier. Menuhin is not only a magnificent Violinist, but very articulate on the subject of music, sensitive, receptive to new ideas and always gets to the root of the matter. What we tried that morning was not merely to give a list of the participants or the instruments they were to play, but to communicate to the audience the essence of our attitude to music, the nature of our approach to the art, the most relevant things to look for, the irrelevancies to be avoided; to warn listeners not to be carried away by superficial similarities or incidental—accidental points; to introduce them to what one critic described as the gentle and charming 'idiosyncracies' of our music-making. For instance, in a system that is so strongly 'tonal' why should a concert end in the air as it were? How do the soloist and the accompanist communicate to each other? To what extent is audience participation necessary and important? Why is "tuning up" such a ritual? Why is the voice trained in a particular manner? Few Westerners realise, for instance, that the impact of an improvisation is not dramatic, but cumulative. What is often thought of as repetitive and monotonous is due to the lack of perception on the part of the listener to take in subtle variations. But when a melodic line is being repeated by the soloist, it is to provide an occasion for the drummer to improvise and that is the time to turn one's attention to the drummer. All these points were illustrated discreetly and in the simplest, most basic terms possible. Finally, a point not always fully understood. Improvisation implies freedom. But it also calls for the strictest discipline. As in Democracy, so in art. The greatest measure of freedom and its fullest exercise calls for the highest degree of personal and inner discipline.

When the first concert by Ali Akbar Khan and Alla Rakha was over, one felt that some of the points had gone home to the audience. "Monotony was banished" said a leading critic "The air tingled with shared vitality and joy"

shared vitally between the performers, and shared also, on the home ground with the far from passive audience At the climatic moment we wanted to shout, and almost did Primeness and organisation have killed the spontaneity of our response"

The second concert was by Ravi Shankar. The *Times*, in the course of a review, said — "..... the utterly spontaneous and prodigiously brilliant improvisational feats of both Sitar and Tabla had the curious effect of making our Western way of merely reproducing notated music seem a lifeless, mechanical art..... (It is) impossible to imagine how the charge of monotony ever came to be levelled at Indian music."

I must say that Ali Akbar and Ravi Shankar were both in excellent form; so was the irrepressible Alla Rakha. They all revelled in the atmosphere of good will and generous appreciation that had been generated. The recitals, by Indian standards, were short. Otherwise no concessions of any kind were made, or even thought of. The biggest mistake we all make is to imagine what others might like and then to make compromises. This is fatal. The best and only way to present an art form to any one is to provide the best at the highest and most uncompromising level.

After this heart-warming start, I felt more confident in introducing M. S. Subbulakshmi. I must confess I was a trifle nervous to start with. Vocal music is a very different matter from instrumental. The voice is the most characteristic, the most national and the most typical instrument of all. It is the most difficult one to make one's peace with. This is where the "gentle idiosyncracies" of an alien system are most obvious. But one need not have worried. The response, both from the audience and the critics, was warm, spontaneous and discerning. The *Times* critic wrote of the "very appealing timbre" of her voice, her "technical virtuosity and emotional absorption". And elsewhere: "One of the foremost singers, she is a delight to hear, being equally at home in the exact presentation of pieces both in the more austere and the more placid ragas. She has a most melodious style of singing, and her preliminary improvisations are models of economy, saying all that needs to be said as an introduction. The vocal music of another culture is often felt to be harder to understand than its instrumental music, but this feeling is not always justified, and Subbulakshmi is an excellent introducer of the beauties and intricacies of Carnatic song."

The following programme—the Ali Akbar-Ravi Shankar duet—was one of the highlights of the Indian participation. By now the Indian musicians had broken the East-West barrier and won over many hearts. The most eloquent tribute was paid by the *Times*: “How to convey the distinction, the excitement, the sense of occasion of a recital given jointly by Mr. Ravi Shankar and Mr. Ali Akbar Khan at the Freemasons Hall this morning? There is no doubt, after hearing (them) together, that Western classical musicians are denying themselves and their audiences one of the most inspiring and vivid of all musical activities

“Having listened to these thrilling musicians one continues for some time to feel that musicianship is given to mankind for this, and not for ploughing through long finite compositions by dead composers. Interpretation, however polished and penetrating, is not so vital an artistic function, after all, as musical creation...”

And so to the final programme—a concert of Percussion instruments led brilliantly by Palghat Raghu, with intelligent and well thought out introductions by Prof. T. Viswanathan on the flute. When the *Times* critic called it the richest and the most rewarding of all the programmes, it was not merely a tribute to the intrinsic quality of that particular concert, but an indication of the fact that by now the music could be heard in its right perspectives. The *Times* summed up the series as an “Indian Music Lesson” and said: “If this Edinburgh Festival has done nothing else, it has disproved completely the old Western complaint that Indian music consists of amorphous meanderings up and down an exotic scale for 45 minutes at a stretch. The Indian concerts this year have shown in generous measure, not only something of the diversity of style and texture in north and south Indian music, the gripping effect and heady atmosphere of an extended raga; they have, with the aid of careful explanations, written and spoken, coaxed Edinburgh audiences into listening to this music, perhaps without conscious effort, *in its own terms and not those of our own music*” (Italics mine).

While all this went on in Freemason's Hall, at an intimate little auditorium in the Royal Scottish Museum, Balasarasvati gave eight recitals of Bharatanatyam to sold-out houses. She was undoubtedly the star of this year's Festival. Seldom have I seen her dance with such beauty, such persuasiveness, such eloquence, such precision. Every programme was chosen with the utmost care. The stage and the decor were simple, dignified; the lighting unostentatious, but just right. The explanations and commentaries

communicated what was most relevant, dispelling the notion that all Indian dancing is a remote exotic art whose meaning is conveyed exclusively through strange esoteric *mudras*.

"Krishna came" said Richard Buckle in the *Sunday Times* when she danced *Krishna ni begame baro*. The *Times* critic summed up her performances: "..... Recognised as the greatest interpreter of Bharatanatyam Balasarasvati's art throws out no sop to Western taste, yet fascinates on its own very precise terms. It is dancing of infinite nuance and shading. Her *mudras* have an unusual expressiveness, but also a pure and sensuous beauty. For Western taste her dancing at times is too demanding in its insistence on tiny variations and detailing. Yet it also has a quality of greatness that cannot but be immediately apprehended".

Finally there were two concerts in which Indian and Western musicians appeared on the same platform. The first of these was at the St. Cuthbert's Parish Church in which the participants were Yehudi Menuhin (Violin), Ravi Shankar (Sitar), George Malcolm (harpsichord) and Ali Akbar Khan (Sarode). The juxtaposition of traditional Indian music played on Indian instruments and of Western music on Western instruments was a daring innovation. But the recital held together very well. The transitions were smooth and seemed completely natural.

The second concert was simply called "East-West Miscellany". This was a programme in which Eastern and Western musicians got together not merely to listen to one another, nor just to exchange ideas, but to take a closer look at one another's music and instruments. Each tried to get a feel of the other's music and musical instruments by trying things out himself. "Let me have a look at that score—And let me try it out on my instrument. Or, let us try it out together". It was a purely exploratory, experimental programme which provided a great deal of enjoyment both to performers and listeners. Some things came off well; others did not. But some of the musicians got an insight into the music of a system unfamiliar to them that could not have been achieved any other way. It is incredible how such contacts can bring about subtle transformations in our musical thinking and provide unexpected fertilising forces in the creative field.

Binding these recitals together, as it were, was an exhibition of Music and Dance in Indian Art. This was designed to illuminate the intimate links between Music, Art and Dancing that Indian tradition has always recognised. The Guide to the Exhibi-

tion opens with the classic story of the King who asked a great sage to teach him how to make sculptures of the gods: The sage replied, "Someone who does not know the laws of painting can never understand the laws of sculpture". "Then", said the King, "be kind as to teach me the laws of painting". The sage said: "It is difficult to understand the laws of painting without understanding the technique of dancing". "Please then instruct me in the art of dancing". "This is difficult to understand without a thorough knowledge of the principles of instrumental music". "Please teach me the principles of instrumental music". "But", said the sage, "these cannot be learned without a deep understanding of the art of vocal music". The King bowed in acceptance. "If vocal music is the source and goal of all the arts, please then reveal to me the laws of vocal music".

The Exhibition, in a sense, was an illustration of this story. As you looked at the exquisite picture of *Todi* in a little booth, you heard the soft notes of *Todi* from a hidden loudspeaker. As you moved on to the next booth which contained another *rāga-mālā* picture, you again heard the appropriate music. In another room, different booths contained musical instruments; and again, as you entered the booth you heard the sound of the instruments displayed in the booth.

The Exhibition was mounted handsomely. The lighting was done most imaginatively. In short, a whole world of sights and sounds, lights and shadows, depicting the essence of India was recreated. While a lot of planning and thinking went into it from a lot of people vitally interested in this fascinating project, the main credit for the exhibition should go to Philip Rawson, keeper of the Gulbenkein Museum of Oriental Art at Durban University. Afternoons, the exhibition auditorium showed Satyajit Ray's *Pather Panchali* trilogy along with select documentaries on Indian art, bringing to it yet another dimension.

Altogether the Festival was a great and heartening experience to all of us who participated in it. We gave of our best. We learnt a great deal. The Indian contingent worked like one homogeneous team. Hard work, careful planning, attention to details, team work. All these went into the Indian participation. Above all, the artistes, as one well-known critic put it, "endeared themselves to the public with a modesty and a sense of humour rare at big festivals." This was as important as the quality of their performances. Genius, without character, is not worth much,

NON-ECONOMIC FACTORS IN ECONOMIC DEVELOPMENT

By

DR. (MRS.) R. THAMARAJAKSHI,

(Lecturer in Economics, University of Madras)

(Dr. (Mrs) R. Thamarajakshi elucidates in this paper the mutually inclusive character of economic and non-economic forces in economic development and concludes that economic development is the *summum bonum* of social, cultural, political and of course economic changes.—Ed.).

Economic development does not consist of only increases in levels of output; it is more a transformation of the society in its myriad aspects. "It is the realisation that true economic growth is a many-sided individual and social process which is the most important lesson of past attempts to link under-developed territories and peoples in a wider world economy. It consists in the refashioning of aptitudes and beliefs of the individuals, to give them new freedom in their multitudinous daily tasks—many of them not assessable in accounting or financial terms".¹

That non-economic factors are as important as economic forces in influencing economic evolution has been a well recognised fact ever since thought on economic development began. Thus Adam Smith's criticism of the educational system in England of his times is suggestive of the significance he attached to the role of social overheads in economic growth. Again, J. S. Mill emphasised the need for the right type of social and political background for economic betterment. He recognised that in certain societies, productive forms of investment might not be undertaken for want of an appropriate institutional set up and/or of an effective desire of accumulation. A more dynamic and comprehensive conception of economic development is afforded by Schumpeter who maintained that "economic development is so far simply the object of economic history, which in turn is merely a part of universal

1. S. H. Frankel, "Some conceptual aspects of International Economic development of underdeveloped territories," *Essays in International Finance*, No. 14, Princeton, p. 22,

history, only separated from the rest for purposes of exposition—the economic state of a people does not emerge simply from the preceding economic conditions but only from the preceding total situations”². Thus in explaining changes in the economic data, it seems necessary to probe into a wide range of sociological, psychological, cultural and political factors. More recently, W. W. Rostow has enunciated in terms of a set of “propensities”³ that economic change is determined by political, social as well as narrowly economic forces so that “many of the most profound economic changes” can be viewed “as the consequence of non-economic human motives and aspirations”.⁴ His model of economic growth conceives economic action as the result of a complex process of human objectives and thus is a dynamic theory of social change.

II

But it should be realised that while economic growth is conditioned by the easing of structural rigidities and physical disabilities in the economy, it is also true that social change itself may have to be caused by economic growth. This causal role of economic change has been stressed by Karl Marx, for whom the production relationships in an economy determine the general character of the social, political and spiritual processes of life. Thus economic growth is a “plot” with “hidden interconnections”⁵ between economic and non-economic phenomena. For example, while high living standards would help to ward off the Malthusian peril, yet the very attainment of higher levels of income is obviously conditioned by the cure of the demographic malady. In a recent assessment of the operation of land reforms in the Indian economy, Professor Raj Krishna explains the need for a realisation of this interrelationship between economic and social changes. He states that “while some land reforms are essential for economic development, economic development is essential for the success of many land reforms”.⁶ Thus here is one of the many interlocking

2. J. A. Schumpeter: *Theory of Economic development*.

3. W. W. Rostow: *The Process of Economic Growth*.

4. *Ibid.*, p. 2.

5. G. M. Meir and R. G. Baldwin: *Economic Development, Theory, History and Policy* (1957), p. 15.

6. Walter Froelich (Ed.): *Land tenure, industrialisation and social stability—Experience and prospect*—as quoted by H. B. Shivamaggi in his review of this book in the *Indian Journal of Agricultural Economics*, April-June 1963, p. 6.

vicious circles which hamper economic development. In fine, a dynamic theory of society must be one "in which economic forces at once help determine other aspects of the society and are partially determined by them".⁷ This mutually inclusive character of economic and non-economic forces must be borne in mind, in a discussion of the role of the noneconomic factors in economic development.

III

At the outset a stable political climate is the *sine qua non* of economic evolution. There is the need for an enlightened national government whose interests are focussed on the maintenance of internal order and external peace. Further "societies making the transition from stagnation to economic growth undergo stresses in every part of their life, religion, class relations, ethics, family life and so on and government leaders have frequently to make speeches, if not also to legislate on matters which in most stable societies, politicians would be contended to leave to other institutions."⁸ A positive inducement to economic progress should be afforded by the government. In fact, the creation of the basic capital and infrastructure for economic development should be the sole responsibility of the state. Further the fiscal weapons should be increasingly perfected and used in order that the surpluses generated by development may be mopped up and invested in productive channels of economic activity. Finally the modern state is entrusted with the difficult task of maintaining a judicious balance between the objectives of stability, social justice and economic progress.

IV

Political atmosphere apart, the next imperative non-economic prerequisite for economic growth is an effective desire on the part of the people to develop themselves economically. Plans for economic development cannot be thrust upon a nation. The people should be development minded and growth conscious. In fact, "the propensity to seek material advance"⁹ is the real basis of the entire programme of economic development. It is the realisation

7. W. W. Rostow, *op.cit.*, p. 54.

8. Arthur Lewis: *The Theory of Economic Growth*, (1955), p. 378.

9. W. W. Rostow: *op.cit.*, p. 11.

that the desire for change should come from within the minds of the people in general and of the peasants in particular, that has led the Indian planners to increasingly stress the need for planning from below. What is sought to be achieved in India "is a tradition of continuous and corporate action of the people for their own betterment."¹⁰

The determination to attain material progress is thus basic for any attempt at economic advancement. The desire to progress itself is influenced by the society's attitudes to work, spirit of enterprise, ease of movement, reception and adaptability to technical improvements and habits of thrift and consumption. Each of these is the result of deep-rooted values, beliefs, conventions and institutions of the society—in short of the "social level of the society."¹¹

V

Willingness to work and to work conscientiously is essential for the promotion of economic growth. The relative valuation of work vis-a-vis leisure has a crucial part to play in the determination of the output of labour. If people are trained, by the prevailing value structure to prefer leisure to work, increasing incomes as a result of economic growth would only result in a backward sloping supply curve of labour. But for growth to be self-sustaining, there should be positive responses in terms of effort and intensity of labour. Similarly a value system and religious code which exalt the spiritual and metaphysical aspects of life more than the materialistic aims are bound to drive men into a state of complacency and contentedness. Such a finality in human motivation is a death-knell to material advancement. A mood of resignation brought about by philosophical thinking of the futility of man's efforts in the face of the inexorable actions of the Ultimate Being is not conducive to economic progress. A social system where the individual realises his capacity to master Nature and where he does not feel helpless against the "destinies" as prescribed by the Omnipotent has everything in it to assist economic progress.¹² In fact economic development presupposes a rationalisa-

10. Government of India, Planning Commission, Second Evaluation Report of Community Projects, Vol. I, p. 28.

11. W. W. Rostow: *op.cit.*, p. 40.

12. This appraisal of the influence of religion on economic growth should not be misconstrued to be an atheistic approach; on the other hand, it is the outcome of an objective and rational assessment of the factors that might obstruct growth.

tion of man's attitude towards men and Nature. Thus it is generally accepted that the industrial revolution of the seventeenth and the eighteenth centuries in England was the result of the conviction that by reason and experiment, man could control Nature. In short, the necessary conditions for economic evolution include a general change in the society's attitude toward the relation of man to his environment and expansion in the number of ways in which the structural forces can be manipulated.

Attitudes to work may be unfavourably effected by an institutional set-up that differentiates between those who undertake the investment and those who benefit from the returns on it. The extended family system comes handy as an illustration of how economic growth can be hampered by the creation of "discontinuities between production and distribution."¹³ Growth is based on incentives and incentives may be curbed and even wiped out sometimes, if the individual who makes the effort is required (by the prevalent social customs) to share the reward with an extended kinship of siblings and cousins.

Again the head of the joint family holds the family property only as a trustee; and has to hand it over intact to his successor. In other words the property is inalienable; and he cannot divert the funds of the property to any venture which might involve some risk. In such an institutional arrangement, no productive investments can be undertaken. Thus the system of extended family, though it may be upheld on extraeconomic grounds, does not however seem to be a conducive matrix for the sustenance of economic initiatives.

Similarly those inhuman and irrational land tenurial systems which fleece the tenants of the "pound of flesh" and which channelise the yields of improvements effected by the tenants to the absentee landlords can be expected to leave no incentives whatsoever for the tenants to undertake any betterment programme on the land. In the same way, communal land tenurial systems, by periodically reallocoting the lands stifle any initiative on the part of the individuals to exert themselves on improving the land.

13. Charles Wolf Jr.: *Institutions and Economic Development*, *American Economic Review*, Vol. XLV; Dec. 1955, p. 872.

Thus growth needs the abolition of absentee landlordism and the provision of security of tenure to the actual tiller of the soil. It is such considerations as these that have prompted the Indian government to stress on the effective implementation of land reforms. All elements of exploitation and social injustice within the Indian agrarian system are sought to be eliminated, in order that equality of status and opportunity shall be assured to all the sections of the rural population and high levels of efficiency and productivity might be set up.

VI

Besides the proper attitudes to work, the developing economies are under the dire need of a creative and honest leadership which will be stimulated to action by a spirit of enterprise and adventure. "If human nature felt no temptation to take a chance, no satisfaction (profit apart) in constructing a factory, a railway, a mine or a farm, there might not be much investment merely as a result of cold calculation."¹⁴ Thus the underdeveloped countries require "new men" who dare to "do things in a different way"¹⁵ and who are motivated by the joy of creation. Enterprising men who can be social deviants, who can tread new paths; who can boldly experiment in the fields of extended horizons; who can initiate and operate new production functions in the face of traditional and established want structures; who are courageous, imaginative and determined to defy the old order and who can thus set the balls of evolution in motion, are the need of the hour.

But in many countries, the development of adequate entrepreneurs is an intricate social process. The emergence of such entrepreneurs is dependent on the extent to which the social climate nourishes them. It presupposes the existence of a considerable degree of smooth social mobility and social climbing on the one hand, and easy adaptability of the society to new methods of production and technical know-how.

A flexible social framework with a high degree of vertical mobility, is conducive for the rise of enterprising leaders. For in the words of the author of the theory of innovations, "Entrepre-

14. J. M. Keynes: *General Theory of Income, Interest and Employment*, p. 150.

15. J. A. Schumpeter: *Business Cycles*, Vol. I, p. 96.

neurs as such do not form a social class As a matter of fact, entrepreneurs came from all classes—working class, the aristocracy, the professional groups, peasants, farmers and the artisan class.”¹⁶ But a tradition-bound, status-oriented, and rigidly stratified society obsessed by slavery, by caste, by race barriers, by social snobbery or by religious differentiation; where the individual has an ascribed status in contrast to an achieved status; and where he works under the constraints of the image of the past, group loyalties, group ethics and group rationalities cannot long sustain in the content of economic development. In many underdeveloped societies “the force of custom, the rigidity of status and the distrust of new ideas and of the exercise of intellectual curiosity combine to create an atmosphere unfavourable to innovation.”¹⁷ Economic growth requires the relegation of social institutions to a secondary place in relation to the economic domain. In a developing economy, there is no justification for pre-determined status; on the other hand, individuals shall have to be inspired by the achievement motive and should effect a rational choice of occupations with the sole objective of maximising profits. That is why, economic development is associated both as cause and effect with the disappearance of the extended family system and with the displacement of social systems based on kinship and status by those of contract, competition and equality of opportunity.

VII

Social mobility is essential not only for the rise of efficient leaders but also for ensuring an adequate supply of proper persons for the various new occupations which economic growth unfolds in its course. If recruitment to these avocations is done exclusively from the upper classes, there is the serious possibility of their biological and cultural deterioration; and this will have a deterrent say on the productivity of the labour force.

Again, a society that accords a rather inferior status to women and discourages them from higher education and active participation in work, will be detrimental in two respects. Firstly, the rate of participation would be much lower than what it would otherwise have been; and this would seriously affect the balance between

16. J. A. Schumpeter: *op.cit.*, p. 104.

17. P. T. Bauer and B. S. Yamey: *The Economics of underdeveloped countries* (1957), p. 103.

the producing and the consuming parts of the population. Secondly such a state of affairs might in fact encourage a rapidly growing population and thus would accentuate the above said imbalance.

Moreover, in thickly populated agrarian economies where industrialisation is suggested as a panacea for the problems of the apparently employed or disguisedly unemployed surplus population on land, the need for a smooth occupational mobility outwards agriculture is very great. While there may be an effective pull, for these rural labourers from the industrial sector by way of a rapidly expanding demand, the fact, however, might be that the push factors that induce an outward migration of the agricultural population for the urban jobs are very slender. The inherent sentimental attachment to land which is beyond economic advisability or justification, the hesitancy to leave one's family and move out, the social connections established in the village, the distance of the town from the village, the alien social setting of the urban areas, the lack of necessary training and knowledge for industrial work, the aversion against being bound by rigid number of hours of work and mechanical processes, may all combine to impede the occupational mobility of the rural labour. Arthur Lewis summarises very succinctly this problem of inter-sectional mobility by maintaining that willingness to move out is "partly a matter of sentiment, partly a matter of pressures and partly a matter of the attractiveness of the place to which one might move."¹⁸ This has special reference to India where "psychologically, the conditions cannot be said to be ripe for inducing large numbers of people to be far away from their normal habitations for a long period to go to work on a national Project."¹⁹ These sociological factors operating to create a relative immobility of the rural population have been taken into account in our plans; and the drive to set up rural industries is an attempt to obviate the same to some extent.

Social mobility is also needed for the diffusion of new demand patterns which economic growth brings about. An agricultural sector that produces for subsistence and self-consumption, and is thus not market-oriented may have rigid and fixed patterns of

18. Arthur Lewis: *op.cit.*, p. 49.

19. Government of India, Planning Commission, Second Evaluation Report, p. 41.

demand which do not necessitate any expansion of the cash requirements of the agriculturists. This seclusive nature of the agricultural sector has very serious consequences in the context of development. It means that on the one hand, the agricultural sector may not provide a rising demand for the industrial and non-agricultural products and thus would not contribute towards extending the size of the market for these products; and on the other hand, the responsiveness of effective agricultural supply to increased incomes (due to development) may be very negligible, if not negative. The inflationary trends of prices in general and of agricultural prices in particular, that we have been witnessing in India in recent years may be mostly explained by the rigid and inelastic behaviour of the agricultural sector, both in its supply of its own products to the economy and in its demand for nonagricultural products.

VIII

That apart, economic growth requires the evolution and adoption of a high level of technology. This is more a social problem than a technical one, in so far as a considerable quantum of industrial technology and scientific knowledge is available in a ready made form with the already advanced economics. What is expected of the currently developing societies is an easy adaptation of the new techniques of production. One part of growth consists of the simple acquisition of labour skills—knowledge of tools, machines, implements and techniques. But the other and the more fundamental aspect is the imbibing of this new technology into the social culture of the economy. But in many underdeveloped societies, the sentimental attachment to traditional ways of production might be so staunch that the displacement of old skills by newer ones would in fact be resented as a serious social cost. The Indian agriculturists for example, value the wooden plough with a high order of devotion; and their conservatism with respect to the methods of cultivation is formidable. The use of chemical fertilisers or the introduction of improved methods of cultivation is not easily accepted by the Indian peasantry.

In order to induce an interest in them for modern production techniques, a two-pronged approach has to be implemented. In the first place, extension institutions to disseminate information regarding production methods and market conditions should be set up. Such institutions would help to remove imperfections and rigi-

dities and thus expedite economic progress. There is also the need for institutional arrangement that would stabilise the economic environment by ensuring against business risks and uncertainties. Comparing the economic growth of Japan and China, Prof. Wolf explains the differences in the performances of these two economies in terms of the differences in the economic atmosphere that the respective governments created for the entrepreneurs. "While the Japanese government assisted the entrepreneurs by the creation of institutions and facilities to provide credit and equipment and foreign technical advice, for new enterprise, the Chinese entrepreneur remained at the mercy of officialdom and subject to arbitrary exactions of central and local authorities."²⁰

Secondly it should be realised that the nature of extension work required for societies where farmers are not used to the idea of technical change should be of a different kind from that needed for communities easily adaptable to such changes. In the former types of economies, the extension problem consists in stimulating an interest in the farmers for the new methods by getting them to form agricultural societies for discussion, for visiting each other's farms and also for setting up demonstration models of improved cultivation. In fact, agricultural extension should be conceived of as a part of a wider programme of rural regeneration. "Economic growth always involves change on a wide front, and of no sector is this more true than it is of rural life".²¹ In this respect, Indian planning is in the right direction. The community development programmes and national extension schemes aim at imparting social education to the rural masses and at elevating their social conscience. Then again, the establishment of service cooperatives shall provide the nucleus for supplying the farmers with their agricultural requisites like fertilisers, seeds, agricultural implements, pesticides and also for training them in handling the advanced technical implements, in more scientific use of chemical fertilisers and in better methods of pest and flood controls. Further, in an economy like India where millions of farmers cultivate tiny and fragmented pieces of land, the adoption of new techniques of cultivation can be facilitated only by the forming

20. Charles Wolf Jr.: *op.cit.*, p. 876, quoted from Allen G. C. and Donni-thorne A. G.: *Western enterprise for eastern economic development—China and Japan*, p. 192 and p. 248.

21. Arthur Lewis, *op.cit.*, p. 191.

of cooperative joint farming societies. The realisation that co-operation is not merely a business organisation but a human institution which can achieve social cohesion without hampering individual initiatives, has been responsible for the rightful stress on cooperation for all activities of consumption and production in the Indian economy. Cooperatives provide an agency for planning from below and for the implementation of plans in widely different spheres—in all preserving the democratic character and social purpose. It seems that cooperation is the only means which will ensure both economic progress and social justice—in short, democratic socialism. The Indian planning commission aims not merely at getting better results within the existing framework of economic and social institutions, but also at moulding and refashioning these so that they contribute effectively to the realisation of wider and deeper social values. The reorientation of the economy in terms of these basic objectives involves the establishment of a cooperative commonwealth.

IX

Equally relevant as the society's attitudes to work, to movement and to technical knowledge is its evaluation of the significance of wealth. It is a truism to say that capital is a necessary requirement for economic growth. Capital must not only be available in considerable amounts, but should also be available for investment in particular channels.

The availability of capital is determined to a large extent by the community's habits of thrift. Obviously a religious system that disparages commercial activities and frowns at accumulation of material wealth cannot assist economic development. Further, imperfect maintenance of law and order, unstable political situations and disorganised money market conditions might also inhibit a smooth supply of savings.

What is more important than this general disposition to wealth is how the society is inclined to invest its wealth. Thus "the problems of economic investment are not merely those of collecting quantities of capital but of deciding the forms it would take and the specific uses to which it should be put."²²

22. P. T. Bauer and B. S. Yamey, *op.cit.*, p. 130.

Social institutions and customs go a long way in determining the size of capital available for productive investment. Capital formation is not encouraged by a value structure which emphasises the significance of empty rituals, pompous marriages, extravagant ceremonials and consumption of a conspicuous nature. The sociological aspect of the problem of capital formation is underlined by Arthus Lewis when he relates the deficiency of capital in backward economies to the inherent inclination of the dominant classes (viz.: the landlords, traders, money-lenders, priests and soldiers) to fritter away their valuable surpluses in unproductive and expensive consumption. "Eighteenth century British economists took it for granted that the landlord class is given to prodigal consumption rather than productive investment and this is certainly true of the landlords in underdeveloped economies."²³ Moreover in some societies, custom in this respect may be so deep-seated that even when there is no margin of savings, people would manage to borrow and spend on conspicuous consumption because "it is essentially ceremonial in nature and not personal dissipated wealth tends to be much less important than the disrupted human relationships".²⁴

Moreover where there is some investment made at all, it may be found in the form of jewellery, precious stones and metals which however will not increase the productive power of the economy. What is needed is the creation of economic and social overheads, in the form of transport facilities, communication arrangements, education, health, power electricity and irrigation projects—which will disperse external economies to the rest of the economy and thus raise the productive efficiency of the economy. All this would need an objective organisation which can take an overall and impersonal view of the economy and undertake these long-term, slow-yielding, but definitely more important projects. And this organisation is none other than the State. The expansion of the State sector in the Indian economy is thus justifiable on purely economic and theoretical considerations.

23. Arthur Lewis: 'Economic development with unlimited supplies of labour'—*The Manchester Guardian*, May 1954.

24. Francis L. K. Hsu—*Cultural factors in Economic Development—Principle and patterns*—ed. Williamson and Buttrick, 1955, p. 337.

X

Thus it is obvious that the flexibility of the institutional apparatus, the nature of religious tenets, customs, beliefs, conventions and values, the degree of social mobility and above all the extent of political stability determine the pace of economic change. A painful process of social adjustment is a necessary concomitant of economic growth. Overall structural changes, removal of institutional bottlenecks and elimination of social frictions and rigidities are the keynotes of a programme of economic development. It is a process involving "far reaching changes in social customs and institutions and replacement of the old traditional order by a dynamic society and acceptance of the temper and application of science to modern technology".²⁵ In short, economic development is the *summum bonum* of social, cultural, political and of course, economic changes.

25. Government of India, Planning Commission, Third Five Year Plan, Summary p. 1.

FREEDOM: INDIA AND THE WEST

WITH SPECIAL REFERENCE TO FRANCE

By

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(Dr. Subramanian delivered an address to the Alliance Francaise, Madras, on 4-12-1963 and the following article of his based on that address, discusses the concept of Freedom with particular reference to France and India and pleads for 'optimum freedom', which saves one from the hazards of running after will-o'-the wisps of absolute freedom as also the negative attitude of indifference to freedom.—Ed.).

I must begin by explaining my present purpose; here, I do not consider freedom in its spiritual aspect, that is, of killing all desires, but in its secular sense and in so far as it affects individuals in their personal and social contacts. Even a cursory glance at human history will show that the concept of and the struggle for freedom are as old as slavery and the means of imposing it. When we speak of freedom, it must also be remembered that it is always qualified by one or more of three considerations: In the first place, however ardently a person might desire freedom, he suffers from certain natural and inherent restrictions on its full attainment. A cripple has not the freedom to skate or dance, nor a mute to sing sweet melodies; I cannot swim the Atlantic nor fly about like a bird; but these and similar restrictions which nature imposes on us are not resented but taken for granted. Secondly, human and external forces like government, religion, society itself, impose certain restrictions which seem to be compelling and which can be resisted only by losing more freedom than we want to save: This restriction is usually resented but accepted as a lesser evil. There is a third way of restricting one's freedom and that is by voluntary surrender of certain peripheral areas of freedom so that the core of it could be retained and enjoyed. The first restriction stems from suprahuman causes and cannot therefore be helped; the second is the result of imperfect culture; and the third the consequence of a mature social and political sense and a reali-

zation that absolute freedom is unattainable and wise men do not strive for the unattainable.

When a person wants and wills to live freely he can achieve that freedom in three ways: (1) by withdrawing from society which can and wishes to enslave him, or curtail his freedom in any manner or to any extent; (2) by enslaving all others so that his own freedom is safe; or (3) by accommodation; that is, by an agreement to live and let live. The first is defeatist and cynical; the second is brutal and uncivilised; the third is cultured and universally acceptable.

Thus we see that a self-imposed restriction on freedom alone can anticipate and wisely avoid all avoidable social frictions. It is not enough if this matter is understood by stray individuals here and there but its truth must be steeped in the tradition of a people so that it becomes habitual and natural. Bearing this cardinal point in mind, I shall set forth to explore the significance and possibilities of freedom as a political and social concept.

Freedom is an elusive benefit and there is a certain law of nature in regard to it by which it recedes when sought after and approaches when kept away from; in fact it is a part of the law of moderation which confers greater benefit than either extreme and of the optimum before which and after which starvation and satiety respectively occur, both leading to ill health. This freedom ceases to matter to one who does not care for it; and the need for it or its superiority over unfreedom cannot be proved or disproved but has to be accepted basically, failing which freedom becomes a bother and a burden; those who wish to have it that way can exchange it for unfreedom and security and irresponsibility; but the lover of freedom like a good theist does not argue about the deity but begins to worship in earnest.

France and India are ready examples of two countries which have concerned themselves about the idea of freedom; both woke up to the need for freedom after a long period of subservience to despotism; but in France it was native despotism while India in her long history has been a subject of native as well as foreign despotisms; and the need came to be felt when some philosophers taught the value of freedom and spoke of the evil that tyranny breeds. In France again the philosophers were native ones like Rousseau and Voltaire while in India, the influence was that of British thinkers; Burke and Bentham, Locke and Mill drove a

sharp wedge into Indian traditional thought. The influence of British liberal philosophy on Indian thinking related to the earlier period of our association with them; later, liberalism and enlightened conservatism have been fast losing ground to extremist idealism reminiscent of the French Revolutionary philosophers; currently the tendency in countries emerging into freedom now is to take an idealist view of freedom rather than a pragmatic and realistic view. Historically, the result was that the enthusiastic French populace overthrew the intractable Bourbons and entered on a long career of experiments in Democratic—Republican constitution making, but punctuated by the emergence of two Napoleons. In India, the mode of relief from foreign rule was different, partly because the Indian public is not good at engineering successful and popular revolutions of a coercive nature, and partly because the British are by no means Bourbons. The influence of French ideals of freedom over all peoples aspiring to freedom from despotism has been considerable. The influence of Rousseau on the Americans and the Indians is evidenced by the language of the preambles to their constitutions, and this acceptance of Rousseauism naturally carries with it all its implications. Indian nationalists like the French revolutionaries and especially the Jacobins struggled for positive freedom of collective self-direction; and in both cases this desire was keenly felt and loudly articulated by a body of men who wished for liberation as a nation, even though consequently, the individual freedom of many came to be drastically curtailed in the process. Again, in France as well as in India, the struggle for freedom started with an emphasis on equality, though in the famous triple slogan liberty stands before equality. This deserves to be contrasted with the British experience. In the 17th century and the 19th they fought frankly for freedom and did not confuse it with equality. Equality is at times related to freedom but the former neither conditions nor is conditioned by the latter. The British tolerate inequalities and cheerfully retain some ancient institutions reminiscent of inequality but still undoubtedly enjoy quite a large measure of national and individual freedom. The French and the Indians have been anxious to wipe off all traces of social inequality (though at least in India it has led to the creation of new inequalities). For example, the equation of Republicanism with Democracy is a typical French attitude which India took over and ultimately both owe it perhaps to the Americans. In Britain there is a monarch, but nobody has suggested that there is less freedom in that country than in France or in

India; it has been observed and with great truth that 'the average subject of the king of Sweden is, on the whole, a good deal freer today than the average citizen of the Republic of Rumania'. That is, as has been observed by Berlin, the answer to the question 'who governs us?' is logically distinct from the question 'how far does the government interfere with us?'. So desire for democracy or republicanism is not the same as desire for freedom; and as has been aptly put, what really matters is not 'from what or from whom you are free' but 'to what are you free'. The real safeguard in the matter of attainment and retention of freedom therefore is not the mere elimination of external forces which impinge on one's area of freedom but the acclimatization of a people to freedom.

Conformism is generally opposed to freedom; and conformism is the hallmark of religion. There is thus a basic divergence in goals between the values for which religion stands and freedom as a value. Most fighters for freedom, particularly freedom of thought including expression, have fought against conformism. Socrates in pre-Christian days symbolized that reaction. In France, the revolutionaries, deeply influenced by Voltaire, took serious objection to religious orthodoxy; and in India, science and technology, nationalism and the concept of freedom have loosened the traditional attachment to religion in its orthodox forms.

France and India have written constitutions to govern their policies of government; it again comes to them possibly from the Americans. A written constitution is deemed necessary to regulate the behaviour of a free state in practically every part of the world today; a very significant exception being Britain. This is really the result of two conditions; (1) an abrupt emergence of freedom to a people not yet able to rule themselves by conventions and compromises; and (2) the lack of confidence on the part of the people to govern themselves by those devices alone. But here again, though the political symptoms in France and in India are identical, the causes are radically different; nay of a contradictory nature. The French from the days of Siey s have needed a constitution which could channelize their ideas on political government; and the Indians also. The French have to be governed by a recognizable and obvious force, either a Bourbon or a Napoleon or a constitution. This well defined restraint is necessary to hold them in check from overstepping the bounds of freedom in their excessive zeal for unbounded freedom. But in India the equally

famous lack of enthusiasm for freedom had to be combated and the Indians had to be metamorphosed from a condition of political lethargy into one of political enthusiasm by a constitution which would constantly remind men of their intentions in regard to government. Both the people, therefore, and for opposite reasons, need a written constitution. But a people who are willing and able to moderate their enthusiasm for freedom, civil liberties etc., and have abiding confidence in their ability to regulate and solve their political problems and difficulties by compromise and accommodation can very well get on without a written constitution. But it is certain that even a written constitution, in all its cumbrous details, cannot push people out of extreme positions of over enthusiasm or lethargy into one of moderation; for after all it must be remembered that the government of a people is not what their constitution prescribes but what their character permits; and none can secure the desirable optimum by tuition if he cannot sense it by intuition. Now, this principle of moderation is the most fundamental truth in life. All realists are moderates.

It has been said that freedom is necessary for the development of one's personality. But it is known by experience that it is only a well developed and integrated personality that can put freedom to legitimate use. This seems to be a sort of vicious circle in social morals but really the contradiction is but apparent; for while the former position is theoretical, the latter is factual and though freedom might be conducive to the development of personality in a higher and sublime sense, it will lead to positive ruin when placed in the hands of those whose culture and sophistication are not equal to the demands of freedom.

Freedom poses another problem. National freedom (sovereignty) is an ideal distant from the individual, while personal freedom is a near and continuing necessity for him. It has happened in the contemporary world, that of the two freedoms, while the former grows the latter declines usually. For example, some states which were some time ago imperial outposts or colonies have become politically free, i.e. acquired sovereignty as states; but are now ruled by military juntas or party factions which have reduced the personal freedom of the citizens of these countries to a minimum. This can happen only because national freedom (i.e. state sovereignty) is not identical with the personal freedom of the individual.

It will follow that communities and groups like individuals must learn to willingly circumscribe their frontiers of free activity so that they might be really effective and not merely nominal; i.e. none shall pursue unattainable goals or even talk of them. "He is truly free", said Rousseau, "who desires only what he can perform". We know the price that Faustus paid for seeking impossible things, this circumscription of the frontiers of freedom has to be willed and has to proceed from within. There is, therefore, both for nations and for individuals, an optimum freedom which confers maximum benefit; and any deflection therefrom destroys the climate for freedom. This concept of optimum freedom saves one from the hazards of running after will-O'-the wisps of absolute freedom, as also the negative attitude of indifference to freedom. This concept of optimum freedom needs some clarification. Excess of anything violates nature and leads to disease of one kind or another, excessive preoccupation with ideals is a delightful but distant vision, and total lack of idealism spells ruin to many desirable personal and social virtues; it is well known that excessive indulgence works as much havoc as total abstinence. Moderation, therefore, is not only a useful attitude of mind but also the only practicable approach to the problems of life. Hence the expression 'golden mean' of which Aristotle was a great proponent. Moderation lacks the glamour of idealism but is the only path to honourable success in life. The idealism which characterizes the French appreciation of the idea of freedom is distinctly different from the Indian attitude of indifference to secular freedom. Both these attitudes create problems for one who wishes to bring about a climate for secular freedom leading to a sense of personal and social fulfilment. The only way out is to take a stand between the two extremes at a point at which maximum freedom could be achieved without having to sacrifice any other thing of value. This point varies with various persons, groups, communities, nations, etc. and it is up to these individuals and groups to determine that point voluntarily with reference to their intellectual, and moral equipment and heritage. That point will determine the optimum at which freedom has any meaning. Total freedom, like total peace is conferred only by death. That the dominant note in Hindu and Buddhist thought is detachment rather than attachment, and that they insist more on the performance of duties than on the claims to rights perhaps explains the Indian attitude to freedom. "Ascetic self-denial may be a source of integrity and spiritual strength, but

it is difficult to see how it can be considered an enlargement of liberty”

Reverting to the idea of representative government being essentially entitled to control the individual whom it claims to represent, it is true that such governments, like some benevolent despots, do declare that they coerce you for your own good. But the good they speak of is a matter of relative assessment while coercion is real and effective; up to a point this principle of coercion with a view to doing good is reasonable; e.g. we act on behalf of children and undeveloped persons; but to use this argument to control the freedom of sane adults who constitute the citizenry of a country is to hurt personal freedom; a result of this paternalism will be to stunt the free faculties of normal men; for the habit of obedience, if sufficiently ingrained and practised diligently over a long period time, immunizes persons from the effects of external interference even in one's legitimate sphere of private action. What is relevant here is that whether such interference with and curtailment of one's freedom is done for one's benefit or not, loss of freedom is an unquestionable fact. Death can occur from loss of blood, whether such loss is occasioned by criminal stabbing or medical transfusion; and death from one circumstance is not different from another. This is true also of an opposite situation in which a people refuse to insist on their liberties but prefer to bask in the security that unfreedom occasionally confers; merely because the choice is theirs, they do not cease to be unfree; those who walk into the threshold of slavery with their eyes open are no less slaves; “if a person commits suicide, is he the less dead because he has taken his own life freely?” That is why Kant said frankly that ‘paternalism is the greatest despotism imaginable’, and Mill said that ‘government by the people as a whole is not necessarily freedom at all’; for those who govern are not necessarily the same people as those who are governed; for as I said before, to the individual the question is not ‘who wields this authority’ but how much authority should be placed in any set of hands, i.e. the fear that the sovereignty of the people might destroy the sovereignty of the individual is quite real; and to the extent to which this is true, Rousseau's doctrine of your parting with liberty but still not losing it is clever but fallacious. Bentham put it briefly and said ‘any law is an infraction of liberty’.

But to all protagonists of absolute freedom who object to coercion in the name of law, Locke said ‘where there is no law, there

is no freedom', and he represents in a large measure English political thinking. The balancing of everybody's freedom with every other person's through the medium of law which will not operate as a coercion but will be a mechanical control device is a necessity in civilized society.

France and India have been interested in the problem of colonial freedom, but surely for different and in fact opposite reasons. For France presided over an empire while India formed part of one; and both countries must have bestowed thought on the problem of colonial freedom. It has to be remembered that all peoples in the world are not in an equal condition of culture and civilization; to the more backward and less sophisticated peoples this may be a bitter fact; but facts of nature cannot be merely wished out of existence.

If nations which have no past tradition of freedom, are conferred full political freedom, the consequence will be intertribal warfare, social chaos and loss of freedom all round for those who are supposed to have been freed; whether or not democracy will promote more good than for instance autocracy will in both cases depend upon the character of the people concerned more than upon that of the autocrat. Even Mill thought representative government desirable only in countries in which the majority of the people were sufficiently advanced to function properly (J. P. Plamenatz: *Consent, Freedom and Political obligation*, p. 157). That is why the necessity for a system of mandates by which certain advanced nations might look after the political interests of the underdeveloped ones and educate them into modern modes of government was recognized after the first world war; and the Trusteeship Council, a part of the U.N., is doing a similar job now. Any undue curtailment of the period of trust supervision and training would be similar to cutting short the period of schooling for children or convalescence for patients. Even as truants and impatient patients are not unusual, immature nations might aspire to freedom without having had the necessary probation. They fail to realize that national freedom in such cases almost automatically leads to greater restriction of individual freedom.

It is suspected that guardian nations might unnecessarily prolong the period of guardianship and thereby postpone full freedom to the trust nations; the suspicion is not unfounded; it is possible that there is a doctor, here or there, who might viciously prolong the period of convalescence and treatment to justify a more fright-

ful bill; but it cannot be the rule. The case for freeing the colonies is justifiable not on grounds of sentiment but on grounds of justice based on a realization of their fitness for self-government. Nobody will object to an absolutely savage people being under the administrative control of a maturer nation, for such time as a responsible world organization like the U.N. feels it to be necessary. But there are other and middling countries in which part of the people is capable of government while the rest is far backward; the country as a whole gains freedom; and the maturer and more sophisticated sections of the people govern the less advanced. It is usually in these countries that the problem of civil liberties and public freedom arises in an acute form, for the climate there is different from what prevails in savage climes where no one has the intellectual means for political domination over the rest and the law of the jungle operates mercilessly; or from what prevails in absolutely advanced countries where all sections of the people have enough political awareness, and maintain a forceful public opinion which keeps erring authority in check. In the less advanced countries due to large scale illiteracy and the absence of fruitful public opinion, even absolutism thinly disguised by popular institutions goes unnoticed and military and other forms of dictatorship come to be tolerated; there a large number of people cannot distinguish between freedom and unfreedom and lack the intellectual and moral refinement needed to aspire to freedom. In such countries democracies without ceasing to be democratic in their constitutional framework can suppress freedom. Such men at the top who engineer this denial of freedom escape punishment because of lack of will or understanding on the part of the subjects to ask for and use their freedom.

The economic and intellectual condition of those people is such that to grant freedom to them might be to mock their condition. They perhaps need medical help and education much more than the theoretical benefits of freedom. First things must come first; and it has been well said that 'There are situations in which boots are superior to the works of Shakespeare'. But the phenomenon of even such societies demanding political freedom is quite common in the contemporary world. The solution for this situation perhaps lies in refraining from singing the praises of freedom to a people before other benefits have been conferred on them. They perhaps need a primer much more than a copy of Mill's 'Liberty'. The French Revolution would have taken a different course if

the poor people of France had been fed on bread instead of on Rousseau.

I must dwell on this particular point of unevenness in standards of fitness for self-government or the democratic processes or the benefits of liberty, at some length. Just as it happens in the case of families, tribes or races, it happens in the case of any community of people that some possess the moral, intellectual, social and economic means for organizing themselves in a modern way and running the business of government on sophisticated lines while some are frankly primitive and have just stepped out of cannibalism and lack the means for equal behaviour with advanced nations. Our sympathy with them cannot justify a misunderstanding of the situation. We can no longer say that the sovereignty of one people cannot interfere with the sovereignty of another, while one has to feed and sustain another; and that full national freedom is the birthright of every community of people who can be conveniently grouped into a State. The States today have become too interdependent for the Austinian sovereign to function as of old. Further, the collectivist concept of 'Freedom from' hunger etc., and the liberal idea of "Freedom of or to" thought, speech etc., must be contrasted and understood as essentially different aspects of freedom. From the days of the French Revolution which was largely motivated by Roussauish ideas, to the days of the Indian movement for freedom when the expression 'Freedom is our birthright' rang out clearly, the tendency to give ideas to people who cannot act on them has been so widespread that the idea itself has become more important than what one can do with it. An ideal situation would be for adult nations to volunteer honest guardianship for adolescent ones and train the latter for conditions of freedom without feeding the minor states with constant talk about impracticable ideals. But now that we have moved far in one direction, and the process of history cannot be reversed, the consequence for the world, in my view, are difficult indeed.

Thus it appears that far too complex and difficult are the problems which the concept of freedom generates. Neither cold reason nor very warm sentiment can solve these problems: sympathetic and reasonable realism alone can fit the whole of the human community for the rearing of a polity consistent with highly advanced notions of liberty.

SECTION II : REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted a seminar on "A cooperative economic system and Hindu Idealism" at the University Buildings on Friday the 25th October 1963. The following is a report of the proceedings of the seminar:

Director:

Prof. K. A. Nilakanta Sastri, M.A.

Leader:

Sri B. Krishna Rao, B.A. (Hons.), M.Litt., Reader in Cooperative Banking and Agricultural Finance Unit, University of Madras, Madras-5.

Participants: .

Sri R. Antoniswamy, M.A., Deputy Registrar of Cooperative Societies, c/o Department of Commerce, University of Madras, Madras-5.

Sri P. N. Appuswami, B.A., B.L., Advocate, 24, II Main Road, Gandhi Nagar, Madras-20.

Sri K. V. Balakrishna Menon, Deputy Registrar, Lecturer, Department of Commerce, University of Madras, Madras-5.

Sri S. N. Balasundaram, M.A., Lecturer in History, Jain College, Meenambakkam, Madras.

Sri M. M. Bhat, M.A., L.T., Professor of Kannada, University of Madras, Madras-5.

Sri S. Govindaswami, B.A., B.L., J.P., Retired District Magistrate, 13, Besant Road, Madras-14.

Sri K. Keshav Kini, B.A., Joint Registrar—Principal, Office of the Cooperative Training Centre, 12, College Road, Madras-6.

Dr. T. M. P. Mahadevan, Professor of Philosophy, University of Madras, Madras-5.

Dr. T. V. Mahalingam, M.A., D.Litt., Professor of Ancient History and Archaeology, University of Madras, Madras-5.

Sri E. Michael, Senior Research Investigator, A.E.R.C., University of Madras, Madras-5.

Sri K. R. Padmanabhan, M.Sc., Reserve Bank of India Scheme, University of Madras, Madras-5.

Dr. G. Parthasarathy, M.A., Ph.D., Deputy Director, Agricultural Economic Research Center, University of Madras, Madras-5.

Dr. D. V. Rajalakshman, M.A., Ph.D., Professor of Statistics, University of Madras, Madras-5.

Sri A. Raman, M.A., M.Litt., Lecturer in Economics, University of Madras, Madras-5.

Sri V. Ramasubramaniam, Institute of Traditional Cultures, University of Madras, Madras-5.

Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., Retired Sub-Judge, 46, Lloyds Road, Madras-14.

Sri A. Samuel, M.A., Lecturer in Cooperation, University of Madras, Madras-5.

Sri A. B. Shetty, M.A., M.L., Reader in Constitutional and International Law, University of Madras, Madras-5.

Sri R. Srinivasan, M.A., Reserve Bank of India Scheme, University of Madras, Madras-5.

Dr. N. Subrahmanyam, M.A., Ph.D., Lecturer in Indian History, University of Madras, Madras-5.

Sri T. Tyaganatarajan, M.A., M.Sc., Lecturer, Department of Library Science, University of Madras, Madras-5.

Welcoming the invitees to the seminar and introducing the Leader, the Director said: "I welcome you all to the seminar and I am sure you will make it a lively one by participating in it with your own views on the subject. Mr. Krishnarao is Reader in Cooperative Banking and Agricultural Finance Unit in the University of Madras and when first I came into contact with him for fixing up this seminar I could form an idea of his learning in Co-operative Economics and I think, as you would have seen from the synopsis which was circulated to the invitees to the seminar, Mr. Krishnarao has chosen a good and fascinating subject, fascinating because he is linking modern cooperation economics with Indian tradition. It is a very interesting study and I now request him to lead the seminar." Mr. Krishna Rao then spoke.

A COOPERATIVE ECONOMIC SYSTEM AND HINDU IDEALISM

The ideas that constituted the inspiration of the Western progenitors of cooperation and the development of the cooperative movement run through the gamut of both economic and spiritual values. A discussion of Hindu spiritualism and some aspects of western philosophy serves the interesting purpose of highlighting cooperative methods of economic organisation in as much as they may be consistent with such spiritual goals as man may place before himself. To bring together the ideology of cooperation, and the philosophic discussion about mind and life either according to Hindu idealism or according to some of the prominent western thinkers may contribute something towards formulating and discussing socio-economic ideals. There is a need in India today to lay emphasis not only on spiritual values but also on developing suitable norms of economic organisation which may contribute, each in its due measure, to the happiness of the individual.

I

The cooperative economic system of the western type is set to work in different cultural environments.

In economic cooperation there is an implicit theory of welfare. It is this theory that determines not only the purport of various forms of cooperation but also the structure of the movement. There are also concepts touching the functional organisation of the economy as well as the responsibilities of the State in Cooperation. It is found necessary to assign a place of importance to a cooperative economy by both capitalist and socialist countries. Considering the economic conditions of the developed and the under-developed countries, it can be said that a world-wide trend is prevalent today to make cooperation comprehensive in the socio-economic system though the extent to which such an achievement has been possible is a matter of intellectual speculation. Comprehensive cooperation embraces all social values but the movement can be said to remain segmental if it is limited only to economic goals. As cooperation is imbued with welfare ideals and has implications for economic organisation and public policy directed towards it, the spiritual and economic bases of the movement need careful appraisal.

Social and economic crises in Europe gave birth to the coöperative movement. Its early stages of evolution were marked by a reaction to capitalistic economic development. In England and France cooperation was originally conceived of as a programme of pre-Marxian and Christian Socialism. The pioneers of cooperation included in their plans every type of activity. The liberal bourgeois in Germany founded welfare associations which formed the nucleus of credit and consumer cooperation in that country. A type of cooperation which had integral association with the State came to be developed in France even before 1848. The socialism of Lassalle looked to the State as the instrument for setting up coöperative workshops. In Germany coöperative organisation came to be looked upon as a protective device for the lower middle and the working classes. In England too the industrial workers, particularly in the textile centres, began with the Owenite concept of self-employment in workshops for which the coöperative stores were to furnish the capital. These ideas spread all over Europe, including the Scandinavian countries. Some critics of the coöperative movement point out that cooperation has kept its ideological fervour because the movement of cooperation got linked up with other social movements such as trade unionism.

In modern times cooperation has spanned the realms of agriculture, credit supply and whole-sale and retail trade. Producers' cooperation has made noteworthy progress only in pre-industrial capitalistic areas and depends now extensively on state-support. Agricultural cooperation has a mass of small farmers at its base and state aid is usually available in a generous measure to this movement. The real mission of agricultural cooperation is not to bring about a fundamental reconstruction of the business regime but to save the farmer from the adverse reactions of a commercial civilization. Credit coöperatives are a weapon for the middle class in its struggle for existence. The credit coöperatives tend to replace the tradesman and the usurer as sources of credit and introduce a machinery based on mutual help in the financial services available to the middle classes. Producers' cooperation seeks to increase the range of participation of labour in the ownership and management of industry and implies not the elimination of profit but the common management of property in the economy. Though this movement was sponsored by militant trade unions in many parts of the world, producers' coöperatives declined in importance in the west because of poor capital supplies available to them at

a time when modern industry placed a premium on capital as a factor of production. Consumers' cooperation, in origin a movement of the working classes, has come to include in its ranks all sections of the society. The theoretical basis of consumers' cooperation refuses to capital the right of controlling production exclusively and to labour the status of being the sole creator of value.

It can be said, in all, that the cooperative forms of organisation imply welfare to recognisable sections in the community. The promotion of such welfare is the first plank of the cooperative system. It has however to be mentioned that the theory of welfare implied in the cooperative system combines both social and economic values. The attainment of these values however needs to be constantly scrutinised. The principles of equilibrium activity for groups of economic units organised in cooperative institutions remain even now a virgin field for research effort. The spread of cooperatives from one field of activity to another, their development from being local associations to national and international associations, is marked by application of the principles of the economics of combination and the principles of democratic philosophy, which together in fact constitute the second plank of the cooperative system. The presumptions regarding mutual welfare and democratic philosophy inherent in cooperation have also involved an enlargement of the economic functions of the State vis-a-vis the cooperative movement, particularly in assisting and encouraging the movement.

A brief account of Owenism and Fourierism which played an important part in the early stages of the development of cooperation will now be much to the point. Owen was a pre-Marxian English socialist and a great figure in English socialist history though he had little interest in political struggles. His reformative zeal aimed at correcting and eliminating competition in the economy and faulty education in the society. To Owen the evils that men suffered from were not so much the result of individual sinfulness as they were of faulty social arrangements. Owen attempted to create a new religion and a new educational system that fostered the moral doctrine of cooperation early from the infancy of men. It was in this spirit that Owen wanted to establish his famous 'villages of cooperation.' To him there ought not to be any difference between town and country, between agricultural and industrial communities. The Owenite idea that man is

a product of his social and economic environment plays a leading role in Marxist socialist thought.

Fourier at the best can be described as a liberal cooperative socialist and at the worst as a near communist-anarchist. He was far removed in his thoughts from contemporary life. He attempted an analysis of human nature and endeavoured to create a phalanx representing the harmonious society. Believing that an attraction exists between human desires and the various economic occupations, Fourier proposes the remoulding of the society by forming spontaneous cooperative associations based on the impulses of human beings. Fourier analysed in great detail the impulses of individuals and wastes involved in competitive capitalism and pointed to the possibility of savings through community kitchens, common living quarters, cooperative buying etc. He envisaged human nature as determined at birth and emphasized the differences between man and man unlike Owen who contemplated on environment as shaping the character of man and thought of equality between man and man. To Fourier there was a benevolent deity who presides over the Universe and whose arrangements result in happiness to all when individuals act in accordance with their impulses.

Both Owen and Fourier considered that their reforms would bring forth plenty on earth removing the spectre of scarcity for ever. Their ideas that economic enterprise is not solely in the service of Mammon and that mutual help is more efficient than self-help struck the world with great force. Some militant leftist thinkers regard cooperation as identical with socialism in a period of proletarian dictatorship. Cooperation in turn cannot obtain without man acting as a free willing agent.

II

Some aspects of Hindu spiritualism may now be referred to. An unexcelled exposition of Hindu spiritualism or Satya Sanātana Dharma free from narrowness of every kind can be found in the Gītā. To Mahātmā Gandhi and Vinoba Bhave the Gītā has been a source of inspiration in drawing up plans for social emancipation. Some of the precepts they want the people to act upon such as non-violence, non-possession, truth, continence and freedom from avarice etc., found their classic expression at the hands of Patanjali as the Yamas and Niyamas of Rāja Yoga. Both Mahātmā Gandhi and Vinoba Bhave clearly saw that economic

competition between man and man is corrosive to the purity of mind of the individual who is thus disabled to get the maximum happiness. There are concepts of welfare in Sanātana Dharma though these are of a transcendental character.

Sanātana Dharma regards the external or manifested world as the Magic of the Supreme Magician, who is the reality of all existence. A social organisation that may be found to be consistent with Sanātana Dharma is a form of Satsangh or a good society which stands firmly fixed in those habits and activities of the people who adhere to truth, piety, kindness and meditation. Satsangh is the means or the condition by which human beings promote their own happiness on the largest possible scale by adhering to Svadharma. The conception of social welfare thus formulated is spiritual in character. This view does not accept directly that the arts of economics hold the key to the enigmas of individual and social welfare, but it is implied that an unprejudiced intellect* will be able to solve social and economic problems given a high moral tone allround in the society. The basis of Hindu spiritualism does not regard social and economic systems as working automatically but as the result of human judgements, which if based on purity of the mind will result in the welfare of all. Much as Fourier felt that thought was a disease of the flesh, Hindu idealism regards, in no unmistakable terms, that selfish or ego-centric thought is a disease of the flesh, of the identification of man with his sensory experience, and not with his soul. Again as in Fourierism, the bases of Hindu spiritualism take notice of the differences between individuals even from birth and emphasize inequalities as between individuals. Nevertheless the oneness of creation comes to be accented in Hinduism in a manner which surpasses the equality implied in equal voting rights for all.

Does Hindu idealism stand in the way of the individual doing his work efficiently in the society? Some recent expositions of economic growth entered a caveat against Hindu beliefs in predestination, which are supposed to stand in the way of the individual making his own efforts to secure gain and joy. An uninformed belief standing in the way of progress is one thing and an

* It is said that Dharma becomes obvious only when the senses of the body, the attraction and repulsion of names and forms are fully under control of the individual.

incorrect exposition of doctrine is quite another. Vasistha, the great teacher, specifically refers to "destiny" and repudiates the existence of anything like destiny coming by itself into being. "The fools who believe that everything is in the hands of destiny are utterly ruined", he said. According to him, man's destiny is nothing but his past effort fructifying in good or bad results which may be overcome by present efforts as easily as an adult may overcome a child. It thus becomes obvious that according to the idealistic views implied in Sanātana Dharma, man is not regarded as a dead fish swimming with the current of causes and effects, Karma or worldly activity, but as a species of the supreme creation, capable of moulding his life and character to attain the maximum happiness. The weapon that man wields for this purpose is Svadharma, "the path of unattached activity", in the performance of one's duties. Thus work can be worship in Hinduism. Human societies can bring heaven on earth if they are effulgent with truth, or descend into hell by giving up kindness.

It may be pointed out here that it is difficult to trace the origin and development of economic movements by the historical method in Hindu societies inspired by their native idealism. The historical method fails in its application to materialist development in Hindu societies partly because these societies in point of promoting their welfare tended to emphasize transcendental values rather than evanescent materialist values. The concepts of well-being, transcendental in their nature, may on the whole be said to be related in their economic aspect to homogeneous, local groups based either on occupation or caste. It might probably be also stated that the economic organisation while fulfilling individual needs did not leave large economic surpluses. The concepts of Svadharma in their absolute or idealistic aspect do not flourish on effaceable inequalities between man and man. While Hindu idealistic philosophers recognised the facts of economic inequality, they seemed to take the view that wealth and possessions are graces in those devoted to Dharma leading to charity, philanthropy, and self-effacing service to humanity. Possessions and wealth on the other hand are a curse upon those whose understanding of Dharma is made perverse because of their impiety, untruthfulness, cruelty, or self-indulgence. The functions of human rulership in the light of the idealistic teachings include strict punishments for deflections from Dharma and of charity to the extent of self-immolation in the cause of maintaining Dharma. Traditional forms of cooperation in

India seemed to have found expression in such ways as Śreṇi Dharma, Kula Dharma of Jāti Dharma.

Dharma was the inspiring ideal, the law regarded as right for functioning according to the nature of the individuals forming the groups, their relations to the whole body of the society and their own function for obtaining the material and spiritual requisites of well-being. Interference from outside whether by the society in general or by the State was only for the purpose of restraining Adharma. Economic determinism and class-struggle theories of modern scientific or revolutionary socialism emphasize the objective element, the materialist structure, as the key to the understanding of the institutions and ideas of given historical epochs but in the light of the Hindu idealist it is "consciousness" that precedes or determines a structure. In the concepts of Dharma subjective evaluations of what is good play a predominant role. Hindu idealists regard that impurities in the mind caused by the attractions of names and forms inevitably pervert human relationships. Manu, the law-giver, laid down a plan of the individual and social life, based on a division of the society into four main castes or guilds, the teachers, the rulers, the merchants, and the proletarians. He very elaborately classified the functions of each so that the individuals in each category could work quite freely and yet without disturbing social harmony. Problems in society arise according to Manu when the functions of these guilds or classes become unbalanced as when one of them, the financiers or capitalists, or the proletarians capture the State. Manu's code of Dharma was acted upon with varying degrees of success, sometimes even with a perverse understanding of its true purport in ancient Indian communities.

Whereas the supreme values for the individual in society may be described as work without attachment, and life without illusion in the light of the idealistic teachings, custom and traditional usages no doubt determined in ancient India the economic devices chosen and the activities pursued by the various classes of society or by the various castes. In ancient India the village assembly and local associations of a cooperative character were known. Brihaspati refers in great detail to the duties of a village assembly, which also acted as an agency for receiving deposits and making loans. The associations of artisans and cultivators known as 'Śreṇis' in ancient India were expected to have their by-laws set down in black and white. They were undertaking buying, selling, and

other productive activities besides work of charity and education. The qualification for membership in the Śreṇi included both physical and moral attainments and these were often referred to in the Smritis such as Brihaspati's. Kautilya was for forming local Śreṇis or local associations only. The management of the Śreṇis was in the hands of some sort of a Committee which enjoyed wide powers, though its members were expected to conform to the highest tests of discipline and professional competence. The real safeguards against the misdemeanours of the members or of their leaders in Śreṇis lay however in the counsels offered by the Wise Ones in the society, the observance of Dharma by the individuals, and the fear that the king would punish actions against the Dharma. Smritis such as that of Brihaspati contain references to cooperative or collective farming and mutual aid societies. Irrigation works were often the result of either State activity or of cooperative construction by the rural population.

When however the elite of a newly emerging society of succeeding generations took to a rapid imitation of the superficial forms of a materialist civilisation and became unreflective, Hindu spiritualism lacked its open sponsors. Spiritualism, non-communal and non-sectarian, however, became a living force again, as when Gandhiji declared, 'If the body is a hindrance to the highest flights of the soul, it must be rejected', 'There is no royal road to gaining your rights (political and economic) except through purity and suffering', and began to perfect the weapon of non-violent non-cooperation to prevent the accumulation of privileges economic political. There were community kitchens in his Sabarmati āshram, from where Gandhi urged that individual industriousness is the cure of poverty, that physical labour is the price of food, and that non-exploitation and self-expression are true goals of a good society. These tenets led to the founding of a Sarvodaya culture which contemplates, in the words of Vinoba Bhave, that, "Human society could not have been created for conflict between man and man or clash of interests of one with another". Self-earning, productive labour, non-possession and non-violence, reduction of waste are the roots of Sarvodaya culture which, as Vinoba Bhave says, may take on an expanded meaning in course of time.

III

The dynamism of the individual in seeking material and spiritual welfare, which leads to a private enterprise economy, the sys-

tem of mutual help finding a concrete expression in a cooperative economy of workers, consumers and other economic groups, and the dedication of the State to a Satsangh or a good society through comprehensive economic administration seem the implied aspects of economic organization in a society which makes spiritualism its motive force. The equity of the social arrangements has to be seen partly by the supply of food, the minimum necessary for the individual to seek his spiritual welfare. This in a sense is the same minimum for all classes of the society, in a sense absolute, and as Gandhiji put it, "India must sail towards that goal and no other if India is to be a happy land".

The spiritual basis of Hindu idealism implies that no individual can completely cover the traces of his good or evil actions and that the seen world is eternally changeful. It implies further that salvation cannot be worked out by the individual unless his gaze is fixed on eternal values, on wisdom or Jñāna. Equity in the economic arrangements of the society, then, seems to demand no more than that each should contribute to the society according to his means whereas to each is available the minimum necessary for his subsistence. The satisfaction of all needs are not conducive to a Satsang, to a morally good society. The upanishadic literature of Hindu lore emphasized on minimum food supply to the individual who in the ultimate analysis is the one who contemplates the truth and defines the social ends. At this stage three economic problems may be mentioned taking it for granted that the idealistic views allow the individual to follow the disciplines of spiritual life independently of his secular activity. The first problem is concerned with adequate food supply to the population. Whether this can be taken to be a responsibility of the State is a point that merits examination. The second problem is one dealing with the cooperative economic system. Whether a cooperative economy can secure adequate production and distribution of the minimum requirements of life needs study. The third problem is one concerned with the degree to which socialisation of the means of production is necessary in the course of a comprehensive economic administration by the state to secure the economic aim of minimum food supplies to the population. The economic problems, in a sense, are transient problems, passing phenomena of a society devoted to a sound moral order though the problems occur again and again in the world of sense objects.

An individual seeking spiritual enlightenment may visualise a dichotomy between spiritual bliss and sensual enjoyment and

may say with Thoreau, "It is a little star-dust caught, a segment of the rainbow which I have clutched", while contemplating the highest reality. Thoreau, the American transcendentalist, echoes some of the idealistic principles when he says "Every man is the builder of a temple called his body, to the God he worships, after a style purely his own", "There is never an instant's truce between virtue and vice"; "Goodness is the only investment that never fails"; and "All sensuality is one, though it takes many forms, and all purity is one." Spiritualism emphasizes self-culture, and Thoreau, who was not taken in by an excess of Transcendentalism, believed that a sharp moral protest is ultimately irresistible in any society for bringing about reform. Thoreau regarded moral sense as the only test of the individual and the only safeguard of institutions and taught rebellion against over-socialisation. His concept of the duty of resistance to governmental authority when it is unjustly exercised has actually become the foundation of the Indian civil disobedience movement. Reacting to the industrialism of his own times, which seemed to degrade the moral tone of the society, Thoreau pointed out that, "Our inventions are pretty toys which distract our attention from serious things; they are but improved means to an unimproved end", and called upon human beings to, "Set about being good". He analysed real costs of producing goods and services when he pointed out with characteristic vigour that "the cost of a thing is the amount of life that has to be exchanged for it".¹ In Thoreau, as in Hindu idealism, there is an emphasis on the moral nature of means and ends.

IV

The importance of a spiritual reformation which brings about purity in the mind of the individual and of a socio-economic system which aids the individual in his efforts to attain the goal of perfection cannot be overemphasized. A socio-economic matrix such as a cooperative system and a trusteeship economy seem to be consistent with such aims. There is however a need for an abstract analysis of the political processes in the society, the growth of economic classes and economic institutions, the patterns of leadership and other aspects of human evolution for an assessment of the elements in this matrix. In this task social and economic think-

1. Walden.

ers have to make their contribution to resolve the problems of human progress before an erosion of the spiritualist conceptions of welfare takes place.

Dharma may be laid low, or as it is referred to in the *Gītā*, there may be a “glāni”, a near death of Dharma because of impurities in individual and social conduct. In modern times the disuse of the Sanskrit language has certainly led to a lack of understanding of the Hindu scriptures and their true import. The unwillingness or the unpreparedness to follow a path of discipline which is invariably marked by an individual dedication to truth, kindness, piety and meditation, the four feet of Dharma, is the result partly of the lack of a “*Śubhecchā*”, the desire to free oneself and others from the causes of sorrow or unhappiness. It has however to be mentioned that some recent writings point out to casteism and factionalism as the evils of a Hindu society. “The most important obstacles to modernisation and secularisation have their root in what we have identified as the core of Hindu culture: the traditional thought and value pattern which underline the Hindu interpretation of the universe and man’s role in it,” wrote Kapp. He says, “Hindu culture shares with other pre-scientific civilisations a basic acceptance of cyclical time, cosmic causation and the related interpretation of the supernatural with the temporal This is in open conflict with a secularised society and the scientific temper.... Secularisation in the context of economic development, calls ultimately for abandonment of the concepts of cyclical time and cosmic causation and their replacement by the notions of linear historical time and natural (physical) laws.” Kapp points out that for the economic growth of India, “What is required is a reinterpretation of the core of Hinduism and a clear separation between the social and supernatural as well as social and political reforms and the implementation of public administration in order to prepare the ground for the emergence of institutions and aspirations which foster creativity and individuality in the great mass of ordinary people”.² While it may be admitted that there is a need today to examine the principles of social reconstruction, it seems to be out of the mark when it is contended against *Sanātana Dharma* that it mixes up the spiritual and the temporal, and fosters an unscientific

temper among the people. Śuka explaining the nature of creation to Parikshit is said to have commented, "The Great Purusha assumes Himself as men, gods, birds and beasts and preserves them in the form of virtue. And the end approaching, He assumes himself as Rudra, the destructive fire, and destroys all created beings of the Universe as the wind destroys clouds. O! King! The learned ones would not however take the Great Purusha in this form, because the Vedas do not admit the instrumentality of Paramesvar in the work of creation."³ From this it is clear that creation is to be understood not so much as the work of the Prime purusha but as the result of thought and behaviour patterns which act and react in the world according to Samskaras. It may be pointed out that a spiritual aspirant may be following any secular activity while living a life of spiritual discipline and helping social progress by attending to his Svadharma. It is this which gives the best chances for economic growth to take place and social harmony to prevail in India.

Sri K. S. Ramaswami Sastry: Ever since my good friend, Prof. Sastri became the Director of the Institute of Traditional Cultures, he has been organizing a series of Seminars to enlighten the public on cultural values particularly in relation to tradition. I have been attending almost all the seminars as a lover of knowledge as a *jignāsu* as the Sanskrit term describes him. I congratulate Mr. Krishna Rao on the way in which he has presented the subject in an attractive way. He has linked together the spirit of co-operation and the spirit of Hindu idealism, and I am thankful to him for the ideas expressed in his excellent paper.

Of the four great countries in modern times, namely, United States, USSR, India and China, U.S.A. relies on the principle of individualism. No doubt the individual exists for the society but society also exists for the individual. The justification for society is freedom and individual welfare, and that is how they regard the individual and society. But Russia and China swear by communism. Communism means that the individual merges in society. Then there is the idea of socialism in between communism and individualism. India seeks to keep both individualism and communism, by a Socialism, aiming at integrated social welfare. If I

am right in this understanding, we have to find what exactly India wants in regard to this question of co-operative life and idealism. What is co-operation and what is idealism? Co-operation must link the life of the individual with the life of the community, so that they become an inseparable force. Mr. Krishna Rao has laid stress on the concept of Dharma. Dharma, as I understand the Sanskrit term helps individuals to come together. The Sanskrit word Dharma comes from a root which means to support and sustain. *Dhāraṇād Dharma ityāhuḥ Dharmo dhārayate prajāḥ* (Dharma is called so because it supports and sustains. It unifies all citizens). By helping different individuals to come together in a bigger whole, the benefit of the individual is enhanced. That is the essence of the concept of Dharma I wish to point out that the essence of co-operative idealism is based on this concept of Dharma. The Hindu scheme of economic life is based on the fostering of co-operation and elimination of competition. The caste system which is often adversely commented upon is based on division of labour, harmony of aims and union of hearts. It harmonizes individualism and communism by the concept of socialism. The ideal is a Welfare Society and a Welfare State. I would like to use the word class or guild in the place of caste. All the three words in fact relate to the same concept and are based on co-operation as opposed to competition.

Mahātmā Gandhi says "The economics that disregard moral and sentimental considerations are like waxworks that being life-like still lack the life of the living flesh. We must work for all Indians and we must enable them to preserve their culture".

Hindu idealism brings all together and constitutes them into one organic big force for the common welfare of the whole. Production, distribution etc. are not to be viewed as essentially different from one another. The many forms of co-operative societies like Consumers' Co-operative Societies etc., are to be regarded in this perspective as aiming at an integrated social welfare. This, I think, is the essence of Hindu idealism in relation to Co-operation.

Dr. D. V. Rajalakshman: The main aim of this paper, as far as I can understand, is to establish that the ideas of modern co-operative movement are inherent in the traditional organization of Hindu society and that the concept of co-operation, as it is understood today has its root in the organizational set up of ancient

Hindu society based on the principle of Dharma. Implicit theory of welfare based on ideas of dharma, tolerance, sacrifice, mutual understanding and co-existence for building a good society can be observed to exist not only in Hindu idealism but also in the social structure envisaged by almost every religion. But I feel it is too much to look upon modern co-operative movement as being evolved out of the traditional social structure built on Hindu idealism. The structure of modern co-operative organization as it has come to stay has the following clear requirements: (1) There is a fundamental economic need for the constituents which is basic and happens to be the primary factor to make the organization homogeneous. (2) A voluntary association of participants each recognizing that this economic need can successfully be attained by collective effort rather than on individual basis. There is no notion of dharma, sacrifice or tolerance in this organization. In fact, it is based on personal interest which can be identified with selfishness and a motive to attain this gain. The structure of the modern co-operatives is essentially based on the homogeneity of an economic need of the members and a recognition of the advantage of collective effort by them.

The Hindu society has never developed organizations based on economic needs. Those that existed happened to be based on functions. The economic needs were satisfied to some extent by a system of distribution motivated partially by dharma and social justice. The caste system and the guilds mentioned by the author have nothing of the requirements of co-operative societies. In fact, they are instances of organizations where exactly the co-operative element of the modern thought is completely lacking. If the modern co-operative movement can be conceived as a horizontal alignment of individuals with a common economic need, the set up of Hindu society contains only associations with vertical integration of groups in its structure like soldiers, traders, priests, artisans etc. Thus I think that the social structure based on Hindu idealism is completely alien to the structure of modern co-operative societies that are envisaged in the West and are now being organized in India. The co-operative societies of the present day indeed cut across in a cross section into the Hindu social structure. As such it is believed by some co-operators in India that the existing social structure based on Hindu Dharma is indeed partly responsible for modern cooperative movement failing to attract the economically backward millions of India.

A few individuals joining together and collecting funds for poor feeding or for starting educational institutions or a few moved by the poverty of millions in the country preaching them methods of improving their conditions do not constitute by themselves a co-operative society under the accepted definition. I think Gandhi, Bhave or any religious leader as a matter of fact belongs to this class. So unless very convincing evidence is shown it is impossible to justify the main theme of the paper that regards modern co-operative movement as having its roots in Hindu idealism.

However, a more fruitful approach in this context would be to study to what extent the modern co-operative movement as developed in the West can be modified by introducing some ideals of Hindu social structure so that this approach as a method to improve economic conditions in India, will be very fruitful. Even here the fundamental difficulty will be to devise a procedure of introducing the concepts of dharma and general human welfare that are the basis of traditional Hindu society, in the form of economic needs to groups of members with a desire for collective effort to satisfy them. This theme, however, constitutes a subject different from the one presented in the paper and can be discussed separately.

Sri K. Keshava Kini: Cooperation enshrines in itself the noblest ideals common to all religions. The Cooperative economic system seeks to lift the economically weaker sections out of the slough of poverty into which they have sunk. It is a purposeful movement which seeks to give life itself a new meaning. We see in cooperation the translation into actual practice of the ancient Hindu ideal of helping each other. 'Each for all and All for each' is the motto of the Cooperative system.

While the capitalistic system exalts capital, and almost deifies it, while the communistic system exalts the State and almost converts it into an octopus spreading its tentacles over every facet of man's life, co-operation glorifies the individual. Cooperation means the union and coordination of efforts of individuals who have been brought together on a common platform on a footing of equality for achievement of their economic and social well-being.

Leaders who were deeply religious in their nature have had a lot to do with the development of the cooperative movement. King, Buchez, Huber, Raiffeisan, Luzatti and Charles Gide were

all religious men. In some Latin American countries, the co-operative movement enjoys the patronage of the Church. In Quebec and in the Maritime provinces of Canada, the Roman Catholic priests took a leading part in spreading the tenets of the cooperative movement.

India had its roots firmly in Cooperation even before the First Cooperative Societies' Act of 1904 was passed. The Nidhis and chit funds which we used to have were perfect examples of co-operative endeavours. The joint family system resembles a co-operative society both in structure, in point of unified action and in the ensuring of the common weal of each one of its members and where each had a duty to perform, and an obligation to discharge and owed loyalty to the Karoha of the family who resembles the chairman of a cooperative society.

There is nothing in cooperation that offends Hindu Idealism. The principles of self-help and mutual help which are basic to the cooperative philosophy, and the objective of giving the weaker sections of humanity an instrument through the agency of which they can strive for a better kind of life are based on our ideals of Sanātana Dharma. In fact, what co-operation lacks at present is a moral ballast. The lapses we see in the cooperative movement at present can be directly traced to the loosening of the moral fibre of the nation, to the discarding of spiritual values in life and to the corrosive influence of the ascendancy of the materialistic values of life over the spiritual values. This tendency has to be halted if the movement is not to deteriorate. Cooperation has set store by the character of its members. If ideals of Hinduism or for the matter of that all religions permeate the cooperative movement in the country, there would be no need to be unduly pessimistic about its future.

Dr. G. Parthasarathi: The term "Cooperation" is applicable to a specific form of economic organization. The subject of enquiry may relate to the philosophical basis of the origin and development of this institution. Such an exploration will provide a logic and a rationale for the movement as it is now developed. Alternatively the enquiry may suggest a philosophy that should be the driving force if a specific form of economic organization is to sustain and succeed. In other words, the subject of enquiry relates to an idea, i.e., the philosophy, and its particular manifestation, the form of economic organization.

Traces of cooperative activity in a limited sphere could be found in the history of any country. But the cooperative society as a voluntary association of people of similar pursuits and as a legal body has had only a short history. The professed aims of founding fathers, without an examination of the historical context of the origin and development of this movement, offer very little guidance in an exploration of the philosophical basis. One cannot but help a feeling that the founding fathers have overplayed the ethical aspect. It may satisfy one's soul to believe that this specific institution owes its origin to an idealistic urge among its promoters while other forms of economic institutions have a materialistic basis. But such a belief does little justice to historical facts. Cooperation has an economic motive, and the fulfilment of this demands observance of economic principles. However, the very nature of group organization demands certain unique modes of conduct, which are not motivated by idealism, that are necessary for the fulfilment of the economic ends of the organization. The necessity for this new form of economic institution is simply this. Firstly, it is the only effective way of achieving the benefits of large scale economies by small farmers and artisans. It offers their only hope of survival. Secondly, it gives them a power of bargaining with sections more resourceful. Thirdly, it builds up a machinery through which the assistance of welfare state could reach a class of people who are widely dispersed in space. Thus the birth of cooperation as an economic institution could be traced to the compulsions of technological development. In areas where these compulsions are lacking, or in which the welfare state has built up institutions to counteract the evils of industrial civilization, cooperation has made little headway. It is not a sheer accident that the cooperative movement is more pervasive in the rural sector all over the world than in the urban sector.

We have so far confined our remarks to the question of philosophical basis of cooperation as an economic institution and as it is found in the modern world. The question of social and economic manifestation of the philosophy of idealism needs to be examined. I do not pretend to have competence to speak on Hindu idealism, nor, as an economist, am I interested in idealism *per se*. My interest is more in the social and economic institutions to which this philosophy leads. To my understanding idealism denotes several things. In religion it perceives divinity in all human beings and seeks to relate the finite with the Infinite. In philosophy

it gives pride of place to Idea, as different from matter. In work it attaches supreme importance to detachment. However, the form of Hindu social institutions, particularly the caste system, is built up on the basis of exclusion and not universality. This is quite contrary to the basic spirit of idealism, a contradiction between the philosophical basis, and its social and economic manifestation. A cooperative form of economic and social organization, as different from a capitalistic or a socialistic organization, one may argue should be the right manifestation of Hindu idealism. A discussion of this should start with the negation of existing economic and social institutions with reference to Hindu idealism and should seek to show how the co-operative form is more consistent. This conclusion will have quite revolutionary implications. Unfortunately, the paper has ended where it should begin.

Prof. Bhat: It seems to me that the modern idea of co-operation in the economic sense of the term is not absolutely a new concept though there might be differences in the technique of organization in the ancient traditional mode and the more complex modern one. The nucleus of the idea of cooperation is the same in both the manifestations. So I hold that there is an essential connection between tradition and the modern co-operative movement. The underlying ideal is the same. It is not difficult to realize this view if only we would recall to our minds some aspects of village life that prevailed in olden times. Take for example the performance of a marriage in those days. Several hands went together for attending to the various demands of the occasion. The food needed for it in the shape of milk, curd, etc. came from friends and relatives who could supply them with ease. Cooks, some of them among the invitees to the marriage whether friends or relatives, voluntarily offered their services. The money needed for the marriage came partly from presents on the occasion and otherwise; and gratitude for those who helped in various ways was expressed by making presents to them. As a boy I have witnessed several social and religious functions in villages where they have been very successfully managed by mutual help and co-operation. I am slow to believe that this is not co-operation and obviously it is motivated by the altruistic principles of Hindu idealism. The aim was the welfare of all as the Sanskrit saying has it *Sarve Janāḥ sukhino bhavantu*.

Sri K. P. Shetty: The theory of cooperation seems to rest on two principles, viz., (1) the principle of participation of all mem-

bers in a common endeavour to achieve common good, and (2) avoidance of competition among the members of the cooperative society. The object of cooperatin is to achieve the general welfare of the community. Viewed from this angle, one can say that this theory of cooperation was very much part and parcel of the old Indian culture. It is also reflected in the organization of Indian society. As a matter of fact, the Vedic philosophers looked to Nature in order to know the secrets that helped to sustain peace and harmony in it. They realized that the natural phenomena respected "Rita" (order) or what might be called the "ordaining principle of nature" and did their duties enjoined on them by Nature. This respect of adherence to "Rita" begot in turn a perfect harmony and peace in Nature. The Vedic philosophers, therefore, thought that it would be possible to maintain harmony and peace, which are sine-qua-non for everybody to live a full life, in the human society if the people respected "Rita" that is to say, the ordaining principles of life, by performing such duties as they were capable of or as they were enjoined by Nature. In order to secure their adherence to "Rita" (order), the ancient Rishis, therefore, conceived the Dharma concept enjoining on the people to do their work without swerving from the path of duty. The whole human society was conceived as a big cooperative society wherein the people could effectively participate in the sense that they could perform their duties and could avoid destructive competition, which has been the bane of every society based on the rights of its members. Thus, the theory of cooperation based on these two principles (participation and avoidance of competition) was conceived long ago by the ancient Indian thinkers. There is nothing new in the present cooperative movement; it only resurrects the old wise principles of Indian life.

Sri S. Govindaswami: I do not feel either competent or equipped to attempt any definition of 'Cooperation' of the modern variety. But I may have as the basis for my comments to-day the Co-operators' slogan "Each for All—All for Each".

Before India's civilization was elbowed out and pushed to the back benches, her villages and their set up were deemed to be exemplary and the best for the greatest happiness of the greatest number, and for the well being of human society. Our five million odd villages were, very rightly, our pride and glory. Each village was absolutely self-contained and self sufficient from every reasonable standard. It had its own teachers, traders, farmers, potters,

barbers, dhobies, smiths, physicians etc. each following his hereditary occupation with self respect and contentment, and serving the rest in the village. There was no question whatsoever of any superiority of one class over any other, for it was this wrong superiority/inferiority among these classes that led to their disruption, unsettlement and degeneration with all the resultant disorganization and miseries of our country in recent history. Actually among the smiths themselves, the representative of the black smiths, in any village gathering, however poor he might be, always gets the first *tamboolam* (reception token) even before the richest goldsmith who might be present; because, it is the black-smith whose privilege and pride and duty it is to make the ploughshare, the first necessity to grow the foodgrain. If by any means one could turn back the hands of the clock and get back to those golden days, we would still be the shining example in co-operation for even in countries like Denmark, I would venture to submit, modern cooperation is only the Westerner's nearest approximation to the ideal kind of cooperation that we had in our ancient village set up. And, naturally, that leads me to our caste system which, on account of the more recent superiority/inferiority complex latterly had a kind of unmerited stigma attached to it. The *Bhagavadgītā* is said to be the quintessence of Hinduism and of the Upanishads. It not only recognizes the caste system but pleads for it, and lays down that liberation is available to every human being whatever be his caste, if only he would do his duty whatever it is as the end in itself; Bhakta Nandanār got liberation from a distance from the sanctum sanctorum before (to the surprise and adoration of) the Brahmins of his time who had admission into the sanctum sanctorum of the temple. That is Hindu idealism. Hindu (or Indian) villages had the ideal caste system and that exemplified cooperation in the modern sense.

Sri P. N. Appuswami: The framework of Hindu society has been conceived as consisting of four major divisions or communities—called by the Hindu sages, the four *varṇas*. The *Purusha-sūkta* refers to these four branches, or structures, of Hindu society as having reference to particular parts of the body of the Supreme Being. Just as the parts of the human body have, whatever one may occasionally think about them, no higher or lower status, so too these parts or structures of society have really no higher or lower position. They are all equally necessary for the proper functioning of the body politic, as a whole.

The structure of society thus conceived is taken care of by its four main and major groups, each with a specific and coordinated function. Every part of human endeavour is taken care of by this division of functions, as the human body is taken care of by the limbs and the internal and external organs, each performing its specific duty for which it is particularly adapted—though, on occasion, one limb or organ can function for another whose normal duty is entirely different. Thus we find legs being used as arms, or *vice versa*, or the lung made to perform the kidney's function to a limited extent. In modern times, this extraordinary modification is being attempted, more and more, by eminent surgeons.

The Hindu ideal unit of society is the Joint Family. Again, here too, cooperation plays a very large part. The family works as a whole, knit by intimate ties of relationship and the bonds of affection which normally result therefrom. The Family, as a unit has one objective, and all the major and minor members thereof seek to achieve it to the extent possible to each one of them.

In both these examples, I was referring to normal—if not ideal—behaviour. But differences do exist in grades and functions, in quality, kind, or degree, and in location; and sometimes, they loom so large that frictions result, and breakdowns occur. All of us know the fable of the 'Body and Its Members': and the moral it seeks to inculcate. A similar parable is in the *Upanishads*.

All over the world wise people have realized this truth that the firm basis of society is mutual cooperation among all its branches or divisions; that such cooperation is not merely to be described as the expression of an instinctive human faculty, but it is also the result of mature and reasoned thinking.

In most societies, this aspect is not emphasized as much for its spiritual value, as for its material profit. When such a motive enters the field, people think in terms of rights and duties, and seek to balance them from a selfish point of view—and rights often cancel out or ignore the duties altogether.

In Hindu society spiritual values are given predominance, and duties are enjoined on all—duties which they should unquestioningly perform, or fail to do at their peril. Five 'debts' or 'sacrifices' most particularly the *manushya yajna*—are imposed upon every individual and each of these has to be discharged, or performed,

by every one every day. The punishment for failure is not so much here, as in the hereafter—that is, it is not material, but moral. Sharing and giving are emphasized at every turn almost *ad nauseum* it may seem. It has been said: ‘When man begins to know himself as a *spirit* rather than as a *body*, he realizes that sharing and giving is the condition of growth and power: spiritual riches increase in the using, they do not perish; as they are given away, they multiply; as they are shared, they are thoroughly possessed and assimilated’. Hence ‘cooperation’ has been made to have its roots in the Spirit, and so, it spreads outwards, through the intellectual and emotional realms, right into material fields, where it manifests itself in many ways, each of which takes a part in the well being of man, and of the society he lives in.

Such a process of thinking is entirely different, to my mind, from imposed duties, under threat of prison, the loss of freedom, or the imposition of hurt and punishment in this world, which seem to be the bases of certain material civilisations today.

The ideal fosters the real: nourishes it, elevates it, and makes it a joy. This, I conceive, is the Hindu ideal of cooperation, of unity serving diversity.

Dr. T. M. P. Mahadevan: Sri B. Krishna Rao has rightly emphasized in this paper the need for a spiritual basis for any satisfactory economic system. *Artha* (wealth) and *Kāma* (pleasure) ought to be rooted in *Dharma* (virtue). The temporal and the phenomenal have no value in themselves; the finite ends have no intrinsic worth. Even *dharma* is not the final goal; it is but the door-way to *mokṣa* (spiritual freedom). The spiritual, therefore, is the basic value. The distinction of Indian thought is that it lays the greatest stress on this truth. At the same time, the this-worldly values are accorded their proper place. The development of “suitable norms of economic organization” is certainly not to be neglected. Sri Krishna Rao has explained this point also in quite clear terms.

To the question, “why should people cooperate with one another?”, the answer that Indian thought would give is: “Because they are not different from one another. They are either one as *Brahman* or one in God”. As a German Orientalist puts it, the reason for the commandment “Love thy neighbour as thyself” is to be found in the Upaniṣads ‘Because thy neighbour is thyself’,

The seminar paper makes no reference to this metaphysical teaching.

The expressions "Hindu Idealism" and "Hindu spiritualism" used in the paper are not well chosen. "Idealism" and "spiritualism" have connotations which are not relevant for the purpose of this paper.

Leader's (Krishnarao's) reply: I have listened to the various comments made in the course of the seminar with interest. This convinces me of the necessity for further research into socio-economic goals and economic organization in different cultural environments. The tendency at the present time is one of accepting the systems of certain countries without carefully going into the problems that such acceptance may create in a foreign culture complex. I take the view that Hindu idealism has within it elements that foster economic cooperation on a footing of equality as between social classes. If views of a religious kind other than Hinduism too are consonant with the economics of cooperation, then it is clear that the matter of religious faith is not antithetic to some types of economic organization, a point which has to be noted particularly. Equality between man and man in the physical or material aspects is not implied by the traditions of Hindu idealism as even desirable. Even so a cooperative system which enables the improvement of material or physical conditions of human life cannot be said to be an unfamiliar idea even in ancient Hindu societies. The limited nature of assets available with each individual or householder-individuals seems to provide a more fundamental urge for cooperation. Though techniques of production may make it appear that cooperation is profitable, the more fundamental condition for cooperation of one individual with another comes from the fact that the assets with a single individual may be limited whereas by cooperation the assets of many can be pooled and increased. I would invite your attention to some cooperative societies in Orissa which have no share capital of members and no accounts even in the way such accounts are maintained elsewhere. The societies work on the basis of members' honesty and this may be taken as an illustration of what just the right kind of spirit can do to establish and to work cooperative institutions. I thank you for having helped me to think about the subject by your comments on my views about cooperative economic system and Hindu idealism.

Prof. K. A. N. Sastri: Winding up the seminar the director observed the subject is perhaps a little curious and out of the

way but on the whole a good subject. But to understand it you must really go deep down to the foundation.

Its modern aspect may be said to begin in 19th century in Europe when trade and science spelt secularism. All these were accentuated by Darwin's theory. The values which somewhat seemed to elevate selfishness, were common to all life. So, selfishness and secularism began to mean, each man for himself, heads I win tails you lose etc. That atmosphere became accentuated when Darwin's theory was misunderstood and misapplied. But the Russian anarchist Koropatzkin wrote extensively on mutual aid. He said mutual aid has as much effective value in the history of civilization as struggle for life. So that was the other side of the picture. This struggle for life may be taken as a stand for western secularism and cooperation and mutual aid as facets of Eastern social Dharma. But such simplifications fail to do justice to the complexity of facts. Our cooperative societies were more or less imposed on us by legislation and copied from Germany and Denmark and administered by State officials. All these forms of cooperative societies born in the western milieu are of little value to us. On the other hand if people like Owen and Fourier had their birth in India you would have easily another chain of original founders of cooperation. Western values and eastern values are being assailed from different angles. We have to pick and choose from what is an old civilisation and new civilisation to evolve a new integrated society. It cannot be done altogether deliberately or by legislation. I think in the process of the discovery of values, Mr. Krishna Rao's paper will have a place of its own. I think this has been one of the shortest and most interesting seminars.

I thank you all.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(Note: Titles of books and periodicals are in italics; under each subject and country; books are listed first and then articles, all in alphabetical order).

Abbreviations

BSOAS:	<i>Bulletin of the School of Oriental and African Studies</i>
EW:	<i>East and West</i>
FEQ:	<i>The Far Eastern Quarterly</i>
HWM:	<i>The Hindu Weekly Magazine</i>
IAC:	<i>Indo-Asian Culture</i>
IWI:	<i>The Illustrated Weekly of India</i>
JAOS:	<i>The Journal of the American Oriental Society</i>
JAS:	<i>The Journal of Asian Studies</i>
MII:	<i>Man in India</i>
PA:	<i>Pacific Affairs</i>

ANTHROPOLOGY

INDIA:

Furer-Haimendorf (Dr.) C. von: *The Apa Tanis and their Neighbours* (Routledge and Kegan Paul, 16s. Rev. IWI, 14-4-1963, p. 15):

"This is a book which can be warmly recommended to all who are interested in the problems of our North-Eastern Frontier." "Dr. Furer-Haimendorf gives a charming account of the social structure, family life, political and religious customs of a tribe that has become famous for the remarkable system of cultivation which it practises on an elevated plateau, high in the hills of the Subansiri Division of NEFA." "Returning to the Apa Tani villages after an absence of seventeen years, the author was greatly impressed by the material progress of the people, although at the same time the basic pattern of their social and cultural life has been preserved."

ARCHAEOLOGY

INDIA:

Dani, Ahmad Hasan: *Muslim architecture in Bengal* (Asiatic Society of Pakistan Publication No. 7 xx, 278 (v) 42, xxii pp. 96 plates, map. Dacca, Asiatic Society of Pakistan, 1961. Rs. 20/- Rev. BSOAS XXV (3), 1962, pp. 626-7, by J. Burton Page):

For the first time we are presented with a systematic study of this neglected subject from the competent pen of Dr. Dani who collected his material on a field survey in 1948-49 when he served in the Department of Archaeology of Pakistan. 'Though in general a most valuable and welcome contribution, well planned and convincing in its interpretation, its production falls far short of the proper standard. The appearance, paper, printing, and the clarity of the text figures and that of the plates, are all appallingly bad, and the Asiatic Society of Pakistan has done Dr. Dani a grave disservice in allowing a work which must have a strong national and patriotic appeal in addition to its intrinsic merit to appear in such a slipshod and poverty stricken form.' Dr. Dani's English is not felicitous and the documentation is not enough, and there is no handy bibliography.

Wheeler, Mortimer: *Charsada: A Metropolis of the North West Frontier*. (Oxford, England OUP 1962 x, 130. Illustrations, plates \$ 14.50. Rev. JAS, XXIII (1) Nov. 1963, pp. 146-7 by W. A. Fairservis):

Substantial contribution, model of its kind from the Dean of subcontinent archaeology, results of two months' excavation in the winter of 1958. Stratigraphic column from the sixth century B.C. to the Muslim times worked out. Results are strikingly definitive and must constitute a guide of no little reliability. This treatise on the ancient Gandhāran city of Pushkalāvati is archaeological science at its best. The excavations were sponsored by the Govt. of Pakistan and are published jointly with the British Academy.

ART

GENERAL:

Raman, A. S.: *Aspects of Modern Art* (IWI, 2-2-1964, pp. 18-23):

On the art of Cezanne, Van Gogh, Gauguin, Matisse, Picasso etc. Broadly three forms in which the modernist expresses him-

self. "There is nothing modern about these forms. They are as old as Manu. Only their discovery is recent." "Thus we see that all the three principal forms of modern art are legacies from early Man; the Post-Impressionists discovered them. To-day we do not seem to be in tune with the artist who experiments with these forms. We have a tendency to dismiss him as a crank or charlatan. That is unfair. We have, let us confess, our own limitations. We denounce the modernist because he does not conform to our conception of art. We are in love with our own fads and fixations." In India the first significant break with tradition was launched by Amrita Sher-Gil, whose work was as authentically representative of the Indian feel and flavour as it was of the French idiom."

INDIA:

Sivaramamurti, C.: *Kalugumalai and Early Pāṇḍyan Rock-cut shrines*. (Heritage of Indian Art Series, ed. by Douglas Barrett and Madhuri Desai, no. 5, pp. 48, 34 pl. Bombay, N. M. Tripathi (1961). Rev. by H. Goetz in *JAOS*, 83 (1), Jan-March 1963, pp. 132-3):

Opens a new chapter in India art history, introducing a hitherto unknown style of classical Indian art i.e., that of the Pāṇḍyas in the uttermost south during the 7th to early 10th centuries. One is soon fully absorbed by the interest and beauty of early Pāṇḍyan art. Effective corrective to the Archaeological department's preoccupation with prehistoric and protohistoric research.

ARTS AND CRAFTS

INDIA:

Hand Made Paper Industry: (Pub. by Khadi and Village Industries Commission, Mistry Bhavan, Dinsha Wachha Road, Bombay. Price Re. 0.50.):

Contains informations regarding the plan and programme for the Handmade paper industry and a succinct account of its development.

Patel, Jhaverbhai and Dixit, M. B., *Guide to Village Planning*. (Pub. by Khadi and Village Industries Commission, P.B. 482, Bombay. Price: Re. 1.0.):

Deals with different types of information required to formulate plans of development.

CULTURE

GENERAL:

Kenworthy, Leonard S.: *Telling the U.N. Story* (Unesco, Paris. Price \$ 2.00 6/ (Stg); 4.50 Frs. Notice in Unesco Features, No. 430, 10th Jan. 1964):

The book was written at the invitation of Unesco by the author who is Professor of Education at Brooklyn College, New York, and a former member of the Unesco Secretariat. Dr. Kenworthy takes a close look at teaching about United Nations and its related agencies, examines some common weaknesses that crop up, and suggests ways to improve it. "The United Nations" he writes, "should be seen as the latest and most ambitious of man's attempts to break down the barriers separating people and nations and create a peaceful and just international community." The handbook, available in English, French and Spanish, contains a wealth of factual information and indicates the various materials available to teachers, textbooks, documents, pictures, posters, films, filmstrips, etc., and how they can be used.

ASIA:

Passin, Herbert (ed.) *Cultural Freedom in Asia*, Tokyo: Tuttle, 1956, viii, 296, Illustrations \$ 2.00. Rev. J1 of A.S. XVI(IV), pp. 601-3:

Proceedings of conference at Rangoon Feb. 17-20, 1955 convened by the Congress for Cultural Freedom and the Society for the Extension of Democratic Ideals—the former has its headquarters in Paris and the latter is a Burmese organisation. Forty delegates and guests attended from Burma, Ceylon, Hongkong, India, Indonesia, Japan, Laos, Pakistan, the Philippines and Thailand,—but did not speak with one voice. Yet there is much of value in the book.

Ward, Barbara E.: *Women in the New Asia: The Changing Roles of Men and Women in South and South-East Asia* (Unesco, Paris. Price: \$ 8.00; 40/- (stg.); 28F. Notice in Unesco Features, No. 433, 28th Feb. 1964):

The purpose of the volume "is to make available material gathered over a period of two years under the Unesco Major Project on Mutual Appreciation of Eastern and Western Cultural Values." Mrs. Ward Points out in her introductory essay that these studies 'may help us to emerge a little from the cocoon of

our preconceptions, including our own culturally derived stereotypes about what are truly 'masculine' and what 'feminine' social roles—and also about what are really 'Eastern' and what 'Western' patterns of living." The studies examine the impact of the new status of women upon the private, domestic lives of both sexes—of families, in fact, in eleven countries: Burma, Ceylon, India, Indonesia, Laos, Malaya, Pakistan, the Philippines, Singapore, Thailand and Viet-Nam. Sociological studies by specialists in each country are accompanied by autobiographical accounts by women nationals; of the nineteen contributors, fourteen are women and there is one husband-wife team. The personal histories are vivid descriptions of changes that have occurred in the authors' own families from the days of their grandmothers up to the present.

BURMA:

Woodman, Dorothy: *The Making of Burma* (ix. 594, 12 maps, London, Cresset Press, 1962. 63 s. Rev. BSOAS, XXV (3) 1962, pp. 636-38 by Hugh Tinker):

The book is divided into five parts; the last section dealing with the border (which fills almost half the book) contains a mass of information upon tribal politics and the often rough and ready administrative decisions by the pioneer British frontier officials. Miss Woodman gives us a comprehensive account of all the involved negotiations after Burma became independent which led to the final demarcation of the China-Burma frontier. A patient and careful examination of a subject of exceptional complexity and variation.

GREAT BRITAIN:

A survey of Oriental Studies in Great Britain: (FEQ. XII (3) May 1953, pp. 383-91):

Confined to Br. Universities with special emphasis on Far East and South-east Asia studies.

INDIA:

Beidelman, O. Thomas: *A comparative analysis of the jajmani system*, pp. 86. Locust Valley, N.Y. 1959. (Rev. in BSOAS, Vol. XXIII, Part 2, pp. 427-8):

"The Jajmani system provided for the exchange of goods and services in rural areas before the expansion of a money economy brought flexibility to the previously rigid interrelations between

the occupational castes." This slim volume contains a reassessment of this basic feature of the traditional Indian village economy. It is valuable as an able analysis of a process of change affecting both the economic and the social structure of the Indian village.

Botto, Oscar (tr): *Il Nīṭivākyāmrta di Somadeva Sūri* (pp. 230, univ. di Torino. Facotta di Lettr e Filosofia. Fondazione Parini-chirco. Torino, 1962, Rev. JAOS, 83 (1), Jan-March 1963, pp. 139-40):

The task of scholars who wish to pay more attention to NVA in future will be facilitated by O. Botto's study and his lucid and and excellent translation for which he should be wholeheartedly congratulated.

Delewry, G. A.: *The Cult of Vithoba* (Poona univ. and Deccan College publications in Archaeology and History of Maharashtra (1) XV, 224 pp, 7 plates, 7 maps, Poona; Deccan College Post Graduate and Research Institute, 1960. Rs. 15. Rev. BSOAS, XXV (3) 1962, pp. 625-6, by F. R. Allchin; also JAOS, 83 (1), January-March 1963, pp. 135-6):

'Our temples and cities of religious pilgrimage are our heritage and give the configuration to India's personality' says D. N. Majumdar in his introduction to L. P. Vidyarthi's: *The Sacred complex in Hindu Gayā*. The present volume deals with the peculiarly Maharashtra cult of Viṭhoba, the Varkari sect, and the pilgrim city of Pandharpur. The approach is in the main historical and sympathetic, that of a 'Christian bhakta', while 'Vidyarthi's is primarily anthropological. 'Thus the two books made a most stimulating contrast and together suggest a fruitful field for further research into other regional sects, priestly castes and "sacred complexes" throughout India.' Unsatisfactory state of Drav. philology an obstacle to evaluating the suggested connection between Kan. *beṭṭa* 'hill' and Viṭhoba. 'The conclusion is unexpected and exciting: Viṭhoba seems to have originated as a Dravidian hero. Bittiga whose memorial stone at Pandharpur became the centre of a cult to which a tribal cattle god was assimilated and, at a later date, also Kṛṣṇa. Somewhere before the thirteenth century a saint Pundalika taught and died at Pandharpur. He was a Maratha and from him sprang the Varkari cult'. Fails to explore the popular aspects of the movement for which task the discourse of intellectuals and the study of literary materials do not suffice.

Hariyappa, H. L.: *Rgvedic Legends through the ages*, (pp. 206, Rs. 15 available from Chetana Ltd., 34, Rampart Row, Bombay-1):

A critical study of three of the most important legends from the Rig Veda with detailed investigations into their transmission and transformation through the post-Vedic period.

Isenberg, Artur: *Challenge and Privilege* (Report on an informal inquiry about the case for American Support of Selected Cultural Projects in India, 1964, Author 10, Jorbagh, New Delhi-3):

A Report based upon the written comments elicited in the course of the enquiry from representative select persons in India regarding the case for American support of selected Cultural Projects in India. In the introduction the author observes "Having lived in India for nearly a decade, I have become profoundly impressed by the achievements of Indian culture. Interest led to enquiry, and inquiry led to a growing awareness of certain problems faced both in the preservation of India's cultural heritage and in the further development of Indian culture... It occurred to me that there was an incredibly great disparity between the munificence of non-governmental American aid to India's economic, technological, scientific, medical and educational development, on the one hand; and the all but microscopic extent—and often total absence—of such aid to India's arts and humanities, on the other".

Mal, Bahdur, M. A., *Dayanand. A Study in Hinduism*: (V.R.I. Press, Hoshiarpur, Punjab, Rs. 3.25):

Principal Mal who has already placed the world of culture and sociology by his invaluable works on Mental Health, Indian Culture, Buddhistic Religion, Upanishadic Thought and Sri Krishna under a deep debt of gratitude is always seeking fresh fields and pastures new for his eminent exposition and instructive explanations. The author justly concludes that the uniqueness of Hinduism is that it is a living culture rather than a religion in the conventional sense of a particular mode of worship or belief.

INDONESIA:

Voorhoeve, P.: *The Chester Beatty Library: a catalogue of the Batak manuscripts, including two Javanese manuscripts and a Balinese painting*, (iv, 167 pp, front. 9 plates. Dublin: Hodges Figgis & Co. Ltd., 1961, £ 4. 4 s. Rev. BSOAS, XXV (3), 1962, pp. 642-3 by C. Hooykaas):

The collection of Batak mss. is the biggest of insular Europe. The author says that an elaborate descriptive catalogue with comparative notes on MSS in the Leiden University collection, proba-

bly the largest of about 200 mss. is planned. The present catalogue has one index of Batak words, proper names, and geographical names, a second index enumerating the mss. used, and a third of literature cited. 'Even though some Hindu influence cannot be denied, for the greater part the manuscripts represent the pre-Hindu old Indonesian culture, and though not datable, they are a historic memorial of older times'.

PAKISTAN:

Qureshi, Ishtiaq Hussain: *The Muslim Community of the Indo-Pakistan Sub-Continent*. (Hague, Mouton & Co., 1962. 334. Chronology, Glossary, Bibliography, Index. Rev. JAS XXII (3), May 1963, pp. 251-2):

Courageous and restrained. "A book of warm rather than cold objectivity, and there is no overlauding of the Muslim rule or culture in India. The tribute is paid with solid substantiation." First seven chapters cover developments not treated seriously before by Muslim scholars in English. Particularly enlightening is the semi-legendary and in some cases solid historical testimony regarding the circumstances of conversions to Islam of several Buddhist and Hindu princes. Also included are fresh data on the missionary efforts of Sufi saints, and fascinating sidelights on the inter-play of Hindu, Buddhist, Shia, Ismaili, Sufi and Sunni forces'. 'The author tends to belittle the place of Akbar as a syncretist'. The book does not mention the outstanding vindication of Alamgir I by Shibli Numani. There is also no mention of Altaf Husayn Hāli, a Muslim of great eminence both because of his ethical qualities and his literacy creativity and influence. The Cultural life of Hyderabad (Deccan) has also been ignored. A pioneer work in English on a subject which has received inadequate attention from scholars.

MALAYA:

Wheatley, Paul: *The Golden Khersonese: Studies in the historical geography of the Malay Peninsula before A.D. 1500* (Malayan Historical Studies, 388 pages, front, Kuala Lumpur: Univ. of Malaya press, 1961 (distributed by Oxford Univ. Press, 45 s, Rev. BSOAS XXV (3), 1962, pp. 638-9, by O. W. Wolters):

Prof. Wheatley's valuable book is not only the latest, but an unusual contribution in this field. It is the first major study undertaken by a professional geographer who is also capable of reading Chinese sources, and it is also the first detailed and systematic

survey of all the known documentation of a specific part of the region. The author has taken into account Chinese, Greek, Latin, Indian, Arab, Malay, Javanese, and Portuguese references to the Malay Peninsula up to A.D. 1500. In his preface the author states that he has had to assume responsibility for much of the historical framework, and it is likely that in the future this framework will be frequently consulted.

ETHNOLOGY

INDIA:

Majumdar, D. N.: *Himalayan Polyandry, Structure, Functioning and Culture Change—A Field Study of Jaunsar-Bawar*, (London, Asia Publishing House, 1962; pp. xi, plus 389, maps 4, charts—5, pls 8. Rev. EW, March-June 1963, p. 97):

The volume is much more than an exposition of the polyandric customs of the Himalayan peoples. Although the study is essentially restricted to the Jaunsar-Bawar territory and examines above all the populations of the Khasa, it is not wholly concentrated on the theme of their family and matrimonial customs, but gives a broad description of the cultural and social components which have acted on these tribal societies. The work is based on direct documentation, which the author himself gathered on the spot during his repeated stays in Jaunsar-Bawar; he was a member of the Research Programme Committee of the Planning Commission, aimed at ascertaining the work promoted under the auspices of the Community Development Project and at judging its effectiveness.

HISTORY

INDONESIA:

Heekeren, H. R. Van: *The Stone Age of Indonesia*. (Verhandelingen Van het Koninklijk Instituut Voor Taal—Land-en Volkenkunde—Deel XXI), pp. 141. 's-Gravenhage: Martinus Nijhoff, 1957. (Noticed in JAOS, Vol. 79, No. 2, p. 164):

"An authoritative compilation, summary and discussion of existing data on Indonesian prehistory. As the author places the findings from Indonesia in a broad Asian context, this work will be of interest and value to all those concerned with general problems of Asian prehistory. Illustrated with twenty-four figures, and forty-seven plates".

S. E. ASIA:

Merlink—Roelofs (Mrs.) M. A. P.: *Asian Trade and European Influence in the Indonesian Archipelago between 1500 and about 1630*. (The Hague, Martinus Nijhoff, 1962 viii, 471. Bibliography Index. Gilders, 29. 75 Rev. JAS, xiii (1), Nov. 1963, pp. 139-40):

Most thorough, judicious and best documented; will replace older works for many purposes. Indispensable for the serious student of Indonesian and south-east Asian history. Useful to all who have an interest in the great Asian trade route. The sixty-two page cross critical index makes it particularly valuable; not a single map in this most elegantly produced book.

VIET-NAM:

Buttinger, Joseph, *The Smaller Dragon: A Political History of Vietnam*, New York: Praeger, 1958, 538, \$6.00, Rev. xxxii (i), pp. 94-6 by D. G. E. Hall:

Very critical History up to 1900. Too many notes, little attention on real Vietnam history and more on Europeans; big subjects—like Vietnam expansion leading to disappearance of Cham civilisation and threat to Kambujan till French intervention saved it—passed over.

LANGUAGE AND LITERATURE

BURMA:

Aung, Dr. Maung Htin: *Burmese Law Tales. The Legal Element in Burmese Folk-lore*, (pp. x, 157 OUP, London, Oxford, etc., 1962. Rev. JAOS 83 (1) Jan-March 1963, pp. 141-3):

The reviewer's (Sternbach's) analysis of Burmese law tales tries to show that most of the tales gathered by Dr. Aung are based on legal rules of Hinduistic origin; it is difficult to accept the theory that Burmese law is native in its origin and very little influenced by Hindu Law. Nevertheless the work is of interest to students of Burmese literature and folklore as also to students of comparative and Burmese law.

INDIA:

Barua, Hem: *Folk Songs of India* (Indian Council for Cultural relations, Rs. 6, Rev. IWI, 2-2-1964, p. 47):

"It is not easy to make a comprehensive collection of Indian lyrics in English but Hem Barua has been clever in his selection of folk songs of India. He has chosen the translations of such

eminent folklorists as Dr. Verrier Elwin, W. G. Archer and Von Furer-Haimendorf, and has thus contrived to avoid many of the banalities that are inevitably present in translations. Barua has garnered these folk songs from all parts of India ranging from Assam to Kerala. The lyrics cover a variety of subjects and deal with such diverse themes as marriage, work, war, love and nature".

Dasgupta, Alokeranjan: *The Lyric in Indian Poetry*, (Calcutta, K. L. Mukhopadhyay, 1962, pp. 164), Rev. EW, March-June, 1963, p. 107):

This is a comparative study on the evolution of the forms of Bengali poetry up to the 17th century. It is not only an analysis of the prosody of ancient and mediaeval Bengali poetry, but also, as the author remarks, a research into its 'inner forms' which go back to essential themes of the ancient religious sense. The author examines these original themes and follows the poetry as it penetrates the culture of the Indian people; he also studies whatever links there may be between Indian classical music and the vernacular forms of poetry.

Glasenapp Helmuth Von: *Die Literaturen Indiens von ihren Anfängen bis zur Gegenwart* (Stuttgart, Alfred Kroner, 1961; pp. xvi, 484. Rev. EW, March-June, 1963, p. 108):

This is a good and readable summary of Sanskrit literature and of the literatures of mediaeval and present-day India written either in Indo-Aryan languages or in Dravidian languages. A chapter is dedicated to Ceylon; as regards Sanskrit literature, the Buddhist and Jaina literature are included too. A small but good introduction to the study of Indian literature.

Krishana Chaityana: *A New History of Sanskrit Literature*, (New York, Asia Publishing House, 1962, x, 490, ref: \$ 10.00, Rev. in JAS, xxxiii (1), Nov. 1963, pp. 147-8):

Author strives for completeness and balance, but owns that his book could not have been written without the works of earlier scholars. There are really no significant new contributions. The author's style is lively and sensitive.

Rabel, Lili: *Khāsi, a language of Assam* (Louisiana State university studies, Humanities series, no. 10, xxiii, 249, pp. Baton Rouge: Louisiana State University Press, 1961, \$ 5. Rev. BSOAS, XXV (3), 1962, pp. 635-6, also Rev. JAOS. 83 (1), Jan-March 1963, p. 144):

A doctoral thesis based on data got in 1947-8 and 1955-6 in the course of some 240 hours' work with two informants, both to some extent *depaysés*; Dr. Rabel had no opportunity to check her conclusions in the field, and some of them remain tentative. The westernmost outlier of the Monkhmer family Khāsi is peculiar in that its immediate contacts are with Indo-Aryan. It has five vowel system with a two fold length distinction—this will not surprise a diffusionist. Khāsi is thus of the greatest interest both for the Austric scholar and for the student of areal linguistics as a description of the Cherrapuñji dialect of the language. Many points of morphology and syntax unsolved.

Shefts, Betty: *Grammatical method in Pāṇini: his treatment of Sanskrit present stems*: (American Oriental Series; Essay 1, V, 45 pp, New Haven Conn. American Oriental Society, 1961, \$ 2.50, Rev. BSOAS, XXV (3), 1962, pp. 623-4 by J. C. wright):

This study takes the form of a translation and commentary, both excellent of Pāṇini's *sūtras* 3.1.68-85 together with the *Kāśikā*, most of the relevant portions of the *Mahābhāṣya*. There is also a glossary of terms. There are serious misprints. To have followed the historical trends fully would have led to a rewriting of a considerable part of the *Aṣṭadhyāyī*. In reaffirming Pāṇini's treatment in spite of grave doubts, Kātyāyana and the later commentators were opposing the historical development of the language.

Tulpule, S. G. (ed.), *An Old Marathi reader* (Linguistic Society of India), xvi, 264 pp. Poona; Venus Prakashana, 1960, Rs. 20, Rev. BSOAS, xxv(1), 1962, pp. 179-80:

The conception of the work is excellent. There is an important introduction of 81 pages on the main characteristics of fourteenth century Marathi; at the end there is a complete glossary occupying 76 pages and containing every word that appears in the 34 short selected texts including early inscriptions and passages of both prose and verse. The Mahānubhāva sect provides 12 out of 14 prose extracts and 8 out of 14 verse passages, and their text preserved in cypher has resisted scribal modernization to a degree rare in the history of Indian MS. works. This is the only period before the 19th century in which any body of literary prose existed. The typography and the paper are excellent, but not so the layout; in any future edition it would be preferable to distribute text and translation on facing pages with notes beneath instead of the present consecutive arrangement.

Velankar, H. D.: *The Vikramorvaśya of Kālidāsa*, (viii, lxxxviii, 148 pp. New Delhi Sahitya Akadami, 1961, Rs. 6, notice BSOAS, XXV(3), 1962, p. 654):

Prof. S. Radhakrishnan's preface gives what is known of Kālidāsa and his works, and Velankar supplies a full introduction to the play, coming down on the side of those who consider the disputed Apabhramśa and Mahārāshtrī verses an integral part of the drama. He seems to slight unnecessarily the critical edition of Athalye and Bhawe whose conclusions are in perfect accord with his own. He had a longer battery of manuscript and commentatorial readings at his disposal.

INDONESIA:

Cense, A. A. and Uhlenbeck, E. M.: *Critical Survey of Studies on the Languages of Borneo*, (Koninklijk Instituut Voor Taal—, Land-en Volkenkunde, Bibliographical Series, 2, pp. 82. Noticed in JAOS, Vol. 79, No. 4, p. 328):

A publication commissioned and supported by the Netherlands Institute for International Cultural Relations.

LEXICOGRAPHY

MALAYA:

Winstedt, Sir Richard: *Kamus bahasa Melayu Chetakan Yang pertama* 338 pp. Singapore and Kuala Lumpur: Marican & Sons, 1960. Rev. BSOAS, xxv (1), 1962, pp. 192-3.

The seventh Malay dictionary to be compiled by Sir R. Winstedt, unlike its predecessors, is unilingual and has all its definitions and explanatory matter in Malay. It is printed in Romanized Malay and its coverage is fuller than previous dictionaries of the same type and includes a large number of modern words and phrases. A valuable contribution to Malay lexicography.

MUSIC

INDIA:

Ramanuja Tatachariar, Agnihotram: *Place of Music in Vedic Culture* (HWM, 25-12-60):

Describes how music, both vocal and instrumental played a significant role in the Vedic Civilization. An attractive feature is the mention of the special role of the folk songs.

PHILOSOPHY

GENERAL:

Magill, Frank N. (Ed.): *Masterpieces of World Philosophy* (George Allen and Unwin Ltd., London, pp. 1166, 63 s. net. Rev. HWI, 23-2-64):

"It is interesting for the Indian thinker to come across the present volume containing 200 essay-summaries of the great philosophical works from antiquity to the modern age. Though in summary form they do in the main substantially present clearly the basic tenets of each thinker. The order of arrangement is not according to schools of thought but chronologically according to their dates. Thus there can be seen the parallelism in the world of thinkers living at about the same time or century. The purpose has been to make this work an authoritative reference book, or to give an account of each thinker which would give the reader the central idea back of his main work. The arrangement of the material also can show how the world thought has progressed. In fact history reveals how and by what means thoughts of one country impinge on another and percolate into their systems... The Editor has helped the reader by supplying the date, the works of the author, the books-summary or what is called the principal ideas advanced in the work summarized. Then follows the summary of the work itself. There are further helpful aids: the alphabetical list of titles, a glossary of common philosophical terms which is well prepared and correct and an author index. This is a volume which every library and every student of philosophy is advised to possess".

INDIA:

Pavitra (P. S. Saint Hilaire): *Education and the Aim of Human Life* (Pondicherry, Sri Aurobindo International Centre of Education, 1961, Rev. EW, March-June, 1963, p. 112):

While other educational systems content themselves with striving for greater perfection of man as we know him, Pavitra, following his master's (Aurobindo) ideas believes in the possibility of educating man from childhood on in such a way as to help him develop a 'higher spiritual consciousness' which will eventually lead to a 'supramental' level of being.

Singh, Satyavrata: *Vedāntadeśika, His Life, Works and Philosophy: A study* (Benares, The Chowkhamba Sanskrit Series Office, 1958, pp. xxiv and 503. Rev. EW, March-June, 1963, p. 113):

Consists of four parts: the first is dedicated to biography and to the chronology of his works; the second part details his contributions to Viśiṣṭādvaita; the third and the fourth parts to his contributions to Śrīvaiṣṇavism. Very useful to all who wish to examine Viśiṣṭādvaita.

Wadiyar, Jayachamaraja: *The Gita and Indian Culture* (Orient Longmans, Madras-2, Rs. 2, Rev. HWM, 16-2-1964):

His Highness the Maharaja and Governor of Mysore, after a brilliant academic career, has kept up a strenuous course of studies and reflections in the field of Indian Philosophy and of letters in general. The brochure "Gita and Indian Culture" is the last of a series of discourses and books by His Highness dealing with Advaita Vedānta. Defining Indian Culture or Samskriti as a state of mind in which alone one can comprehend the significance of ultimate truth, the author emphasizes the esoteric as contrasted with the ordinary or literal meaning of the Gītā.

Wayman, Alex: *Analysis of the Śrāvakabhūmi manuscript* (Univ. of California publications in classical philology, Vol. xvii, ix, 185 pp. plate, Berkeley and Los Angeles, Univ. of California Press, 1961, \$ 5. Rev. BSOAS, XXV(3), 1962, pp. 624-5 by P. S. Jain):

A doctoral thesis on the manuscript from the Rahul Sanskrit-yayana collections. A hitherto unpublished portion of Asanga's *yogācāra bhūmi-sāstra*; only a part of which has been published under the title of *Bodhisattavabhūmi*. This discovery not only supplements the missing part of this major work of Asanga, but also helps us to understand his attitude towards the Lesser Vehicle to which he is said to have belonged prior to his conversion to Mahāyāna. We look forward to a complete edition of this text.

RELIGION

GENERAL:

Gandhi, M. K.: *All Religions are True* (Ed. Hirṅgorani, Bharatiya Vidya Bhavan, Bombay Rs. 4):

This is a convenient reprint by Bharatiya Vidya Bhavan with the permission of the Nava Jivan Trust of the Mahatma's random but richly pregnant thoughts on Equality of Religions, World Scriptures, Idol Worship, Conversion, Christianity, Hinduism, Buddhism, Islam, and Testament of Faith. Well-got up, well-printed, and well-worthy of purchase and intensive perusal and pondering.

Williams, John Alden: *Islam* (Great Religions of Modern Man) (256 pp. London; Prentice Hall International; New York, George Braziller, Inc. 1961 25 s. Notice in *BSOAS* XXV (3) 1962 p. 625):

Account of Islam in a number of its various aspects. Significant extracts from important works are set out on a simple plan, and linked by a connecting narrative. Suitable introductory reading for students.

INDIA:

Bhatt, N. R. (ed.): *Rauravāgama vol. i.* (Publications de l'Institut Français d'Indologie No. 18 XXI, 223 pp. Pondichery. Institute Français d'Indologie, 1961. Notice *BSOAS* GGV (3) 1962 p. 654):

Excellent critical edition representing the beginning of a systematic elucidation of the whole of Āgama literature and inaugurating a series of editions of Āgama texts undertaken by the Institut Français d'Indologie. J. Filliozat in his introduction emphasizes their importance and suggests C. 400 A.D. for their compilation. The book is well annotated, includes a bibliography, and plates and tables illustrating *kundas*, *āvaranas* etc. Appendix contains *Saurapūjāvidhi* associated in two mss. with this āgama but not originally part of the text.

Conze, Edward: *Buddhist Scriptures* (selected and translated) Penguin Books, 3/6, (Noticed in *IAC*. Vol. VIII. No. 2, Oct. 1959 p. 195):

The selection is based on the fundamental doctrines of Buddhism as one commonly accepted by all Buddhists. Deals with the Buddha's meditation, wisdom, doctrinal formulas etc.

Silburn, Lilian (tr.): *Le Vijñānabhairava* (Publications de l'Institut de Civilisation Indienne Series in 8° FASC 15. 222 pp. Paris: Editions E. de Boccard, 1961. Fr. 24. Notice: *BSOAS* XXV (3) 1962, p. 654):

Śaiva treatise on mystic communion with the absolute assigned by the translator to the beginning of the Christian era (but see *L'Inde classique* 1, p. 427): In addition to the text and translation, there is a commentary with copious notes, and an introduction summarizes the metaphysics and yoga of the Kashmir Trika school whose ideas developed from those underlying Tantric Śaivism. Appendix analyses the process of communion; full indexes of technical terms. Difficult text well and lucidly translated

though there are some cases of obvious mis-construction of the Sanskrit.

SCULPTURE

INDIA:

Sivaramamurti C: *Indian Sculpture* (Indian Council for Cultural Relations, New Delhi, Allied Publishers, 1961, pp. 164 Rev. EW, March-June 1963, p. 96):

The present volume is a brief survey of the evolution of Indian sculpture as witnessed by some masterpieces from Harappa up to Vijayanagar and the Nayak period; it is a kind of running commentary illustrating some well chosen and generally well-known examples of the plastic achievements of Indian sculpture.

SOCIOLOGY

GENERAL:

Hunt, Elgin F. & Karlin Jules: *Society to-day and tomorrow: Readings in Social Science*. (The Macmillan Co., New York: 1961, pp. 508, 3.95 \$ Rev. MII. Vol. 42. No. 2, 1962, p. 172):

This is a paper back presenting a great variety of selections, culled from the works of some fifty odd modern authors on subjects of 'Social life'.

BURMA:

Pye, Lucian W: *Politics, Personality, and Nation Building* (Burma's search for identity, Yale University Press, 1962, XX, 367, Index \$ 7.50 Rev. by Hugh Todker of SOAS, London, JAS. XXII, 3, May 1963 pp. 335-7):

The present work represents an attempt to explain the political instability of present day Burma and also (to an extent that is never made quite explicit) the difficulties of other countries undergoing de-colonization—by means of psychology One cannot pretend that Mr. Pye is completely at home in Burma'.

INDIA:

Berremen, Gerald D. *Hindus of the Himalayas* (Berkeley and Los Angeles Univ. of California Press, 1963 x. 430 bibliography Appendices; maps \$ 8.50 Rev. JAS xxiii (i) Nov. 1963 pp. 145-6):

Title too wide, Nepal not included. Really close study of a village n.e. of Dehra Dun. The author's aims were to provide an ethnographic study of a remote culture area; to analyse the

working of kin, caste, and community ties in a uniquely organized caste society; and to examine reactions to planned and unplanned change. He says: "The government has alienated the low castes by their actions (e.g. supporting large landholders to increase food production), and the high castes by their words (egalitarian talk)". The author has overstated his case on the uniqueness of the Paharis who have many points of similarity with the plains people.

Coale, J. Ansley, and Hoover. M. Edgar: *Population growth and economic development in low income countries. A case study of India's prospects* xxi. 389 pp. Bombay: Oxford University Press, Indian Branch, 1959 42 s. (Rev. in BSOAS Vol. XXIII Part 2, pp. 407-8):

A warning of Malthus in a 'modern garb of statistics, equations and charts'. Studies the interaction between population growth and economic development.

Datta, K. K.: *Survey of India's Social Life and Economic Conditions in the Eighteenth Century (1707-1813)*: (Calcutts, Firma K. L. Mukhopadhyay, 1961, xiii, 258, Appendix. Glossary, Index. Rev. J.A.S. xxii (3) May 1963, pp. 348):

Valuable for the facts that the author has collected on a variety of subjects, but mainly from the well preserved and relatively complete records of the East India company's servants; still more facts, especially from non-European sources, must become available before the image of eighteenth century society comes into life.

Ghoshal, U.N.: *A History of Indian political ideas: the ancient period and the period of transition to the middle ages*: (xxiii, 589 pp. Bombay, London, etc. Oxford University Press (Indian Branch), 1959. 52 s. 6d. Rev. in JSOAS XXV (1) 1962, pp. 176-7 by A. L. Basham):

Thirty chapters of this comprehensive survey, grouped in seven parts. The author seems to have ransacked almost the whole of ancient Indian literature for his material. Dr. Ghoshal is a historian of the older school, who attempts to discover the facts and to allow them to speak for themselves with the minimum of interpretation. Has made very good use of the monumental *Mediaeval political theory* of A. J. and R. W. Carlyle whose work he generously acknowledges in the preface. He has shown conclusively that, despite the absence of theoretical treatises, there was rich and varied thought on political topics. He may perhaps be

forgiven for finding the idea of the Welfare State in the ancient India (p. 57). The concluding chapter is in many ways the most interesting with its valuable comparisons with the political thought of other ancient and mediaeval civilizations. The book makes few concessions to the general reader, though the English is lucid and correct, if perhaps a little heavy. It is probably the finest single handed work of detailed historical scholarship to have appeared in India since independence.

Malenbaum, Wilfred; *Prospects for Indian Development* (New York: The Free Press of Glencoe, 1962, 325. Index, \$ 6.00 Rev. JAS xxii (3) May 1963 pp. 345-6):

Primarily an aggregative analysis of the growth of the Indian economy in the two plan periods from 1951 to 1961 with some historical background for perspective. The analysis in Part III of the gap between the performance of the economy in the 1950's with that projected under the first two plans is the most useful contribution of the book. This study is particularly useful in providing an overall analysis of recent Indian economic development, as it was planned and as it occurred in fact, with sound common sense recommendations as to how future programs for growth ought to be oriented.

Pylee, M. V. *India's Constitution*, (New York, Asia Publishing House, 1962 vii, 396 maps. \$ 6.00 Rev. JAS xxiii(i) Nov. 1963 p. 146):

Meant for use as an undergraduate text book; author would have done better to give more space to the problems he raises in the last chapter where he says the constitution will have to survive many tests, including the pressures of a highly centralized administration, the temptation to achieve social and economic objectives rapidly through non-constitutional means, the dangers of attaining political democracy before social and economic democracy, and the difficulties of evolving the necessary competitive party system.

Tinker, Hugh: *India and Pakistan, A political Analysis*. (New York, Frederick A Praeger, 1963, 228; Maps. \$ 4.50 paper \$ 1.75) Rev. JAS xxiii(1) Nov. 1963 pp. 143-5:

Work of an ICS turned scholar and Journalist. The volume is unsatisfactory as a scholarly work, especially with regard to the analysis of Indian politics. It is very skilfully written, highly

readable, and demonstrates intimate knowledge of the politics of the subcontinent. For this reason Mr. Tinker's book is dangerously persuasive, and demands great care and discrimination on the part of readers.

INDO-CHINA:

Lingat, Robert. *Les Regimes Matrimoniaux du Sud-Est de l'Asie; Essai de Droit Comparé Indochinois*, Saigon: EFEO. Vol. 34, Part 2. (Les Droits codifiés). 1955. 195. Part I published 1952, Rev. P.A. xxx(1) p. 88:

Most valuable for excerpts in French of the sections on marriage and inheritance from the Civil Codes of the five countries dealt with—Annam, Cambodia, Laos, Siam and Tonkin.

INDONESIA:

Brackman, Arnold C: *Indonesian Communism: A History* (New York. Fredernick A. Preger, 1963 xvi, 336, Bibliography. Index. \$ 6.50 Rev. JAS xxiii(1) Nov. 1963 pp. 141-2):

First book length history in English of the Indonesian communist movement by a journalist who is passionately committed and views the history of the Indonesian republic as a struggle between good and evil, the former embodied in Sjahrir and Hatta, the latter in Sukarno and the P.K.I. The book must be read with caution, which is a particular pity because it is otherwise most useful.

MALAYA:

Hodder, B. W.: *Man in Malaya* 14 × 22 cm. 114 pp. London: University of London Press, 1959 (Rev. in 'Geography' Vol. XLV Parts 1-2, January-April 1960, p. 141).

Contains an interesting account of population structure and distribution in Malaya. "The replacement of migrational surplus by natural increase as the principal factor determining the growth of population is discussed. The population of Malaya is becoming younger in its age composition. If present trends continue, by 1972 about half the population of Singapore will be under 15 years of age. The consequences of these and other demographic facts are dealt within a chapter on economic life which includes a statement on industrialization and the prospects of a policy of family limitation".

PAKISTAN:

Bindu, Leonard: *Religion and Politics in Pakistan* pp. 440. (Berkeley and Los Angeles: Univ. of California Press, 1961 Rev. JAOS 81(1) Jan.-March 1963 pp. 136-8 by Wilfred Cantwell Smith):

A more accurate title would be 'Religion in politics in Pakistan'. This is a book antiquated by the events of recent years. Bindu took seriously the declaration that the draft constitution was an Islamic constitution and found in it the essence of traditional Islam adopted to the institutions of a modern parliamentary state; but the fable has been pricked in the interval between the writing and the publication of the book.

PHILIPPINES:

Stene, Edwin O. and Associates. *Public Administration in the Philippines*. Manila—Institute of Public Administration, University of the Philippines, 1955. x, 415. Charts, Bibliographies, Index. Rev. JAS. xvi (1) pp. 157-8:

A pioneer effort to describe and analyse an Asian government from the point of view of administrative behaviour.

SOUTH ASIA:

Crane, Robert L., *Aspects of Economic Development in South Asia*, with a supplement on Development Problems in Ceylon by Burton Stein, New York: IPR. 1954, 137, Mimeographed, \$ 2.00 Rev. FEQ. xiv (1) pp. 132-3:

Excellent Study of the problems.

S. E. ASIA:

Paauw, Douglas S., *Economic Progress in Southeast Asia* (JAS xxiii (1) Nov. 1963 pp. 69-92):

The lagging growth of the South-east region as a whole is primarily a matter of delayed rehabilitation from the setbacks of the 1940's in several of the region's important countries. This paper attempts to examine important differences in the performance of Southeast Asian countries, first in terms of restoration of prewar levels of output and rates of new expansion and then in terms of a few variables strategic in the process of economic growth.

THAILAND:

Sutton, Joseph L. (ed.): *Problems of Politics and Administration in Thailand*. (Bloomington, Institute of Training for public services Dept. of Government. Indiana Univ. 1962, 205 \$ 4.75 Rev. JAS xxiii(1) Nov. 1963 pp. 140-41):

The best study of public administration in Thailand yet published. A collection of essays written by professors from Indiana Univ. who served in Thailand for several years in the Institute of Public Administration of Thammasat Univ. in Bangkok. The essays dealing with the politics of Thailand are the major short-coming of the book.

VIETNAM:

Roy Jumper ad Nguyen The Hue: *Notes on the Political and Administrative History of Viet Nam 1802-1962* (Saigon: Michigan State Univ. Vietnam Advisory Group, 1962, vii, 227 (Mimeo) Rev. JAS xxii (3) May, 1963, p. 341-2):

A preliminary treatment 'to give the reader only a general perspective to the subject and to call attention to particular topics and problems worthy of study in depth'. Even this limited job has not been done well.

THEATRE

INDIA:

Dillon, Myles and others (tr.): *The Nāṭakalakṣaṇaratnakōśa of Sāgaranandin: a thirteenth century treatise on the Hindu theater*. Translated by Myles Dillon and V. Raghavan, (Transaction of the American Philosophical Society, New Series, Vol. 50 pp. 9, 74 pp. Philadelphia: American Philosophical Society, 1960. \$ 2. Rev. BSOAS. xxv (3) 1962, pp. 622-23):

This book appears in place of the projected second volume of Prof. Dillon's work *The Nāṭakalakṣaṇaratnakōśa of Sāgaranandin* (Vol. I Text, OUP. 1937). The translation is generally sound, but its usefulness is seriously impaired by careless treatment of technical terms. The original manuscript does not appear to have been consulted since it was first discovered in 1922, the edition having been prepared from a modern transcript.

YOGA

GENERAL:

Yeşudian, Selvarajan, and Haich, Elisabeth: *Yoga uniting East and West*. (New York: Harper, 1956. 161. \$ 3.00 Rev. in xvi (3) pp. 469-7 by W. H. Maurer:

'It is the author's thesis that Christ is nothing else than the divine Overself dwelling equally within each of us, and that salvation is to be attained by uniting our higher consciousness with this Christ-Self'.

SECTION IV (A) : INSTITUTIONS

(Note: Country, Subject and Name of Institution, arranged in alphabetical order; institutions and their publications in *italics*).

INDIA

ART:

Society of Ceramists (Madras):

"A small band of painters, sculptors and technicians in Madras who have during the last few years been striving to express themselves through" ceramics. "They seem to feel that painting and sculpture alone cannot give them the full scope they need for a fuller expression of creative instincts. Artistic handicrafts have after all been part and parcel of Indian home-life. The new fields that are being explored by these artists include jewellery in ceramics and silver". The Smithsonian Institution and the Kiln Club of Washington D.C. exhibited twelve pieces of ceramic ware from India in which the exhibits of this Society were included. For specimens of the Society's ceramic work see photographs in *Artrends*, Vol. III, Nos. 1 & 2, p. 6.

ARTS AND CRAFTS:

Arts and Crafts College, (Poonamalle High Road, Madras):

Started as a School of Arts and Crafts by Dr. Alexander Hunter in Chingleput about 1846; later shifted to Madras to Popham's Broadway and now at the present premises given above. Mr. E. B. Havell was one of its early Principals. Present Principal: Mr. K. C. S. Panikker. "The institution can legitimately pride itself in being the mother of art schools in the country. Those of Calcutta, and Bombay came to be established later in 1854 and 1857". Upgraded into a College since June 1963. The College gives instruction in subjects like painting, sculpture, applied arts and crafts which include metal and wood work, goldsmithy, engraving, leather and lacquer work and ceramics. A few girl students have taken to the study of fine arts and crafts. There are also some deaf and dumb students learning the arts. To-day the strength is 350. "A rare distinction for the institution during the last two years is the award it has secured for its alumni of as many as ten

National scholarships, each of the monthly value of Rs. 250/- for doing post-graduate work in painting and sculpture. The award made by the Ministry of Scientific Research and Cultural Affairs, represents over 50 per cent of the scholarships given to students all over the country for this purpose". There is a Museum attached to the College which has a permanent exhibition of ancient works of art based on Indian tradition. (*The Hindu*, Feb. 17, 1964).

College of Ceramics Technology (Calcutta): Founded in 1941:

Principal: Mr. S. Roy. Run by the Government of West Bengal. The basic role of the college is to modernize and reorientate the structure of ceramic industries in the State in the light of recent technological advances, in processes and products, recorded by the progressive countries of the world, and to furnish, in diverse ways, the country's various ceramic organizations with technical know-how. The College runs a four-year course in B.Sc. (Tech.) in Ceramics and the degree is awarded by the Calcutta University. Its well equipped Laboratory investigates systematically into the complicated problems of the industry in and outside West Bengal and maintains liaison with pure science to enable it to apply its discoveries and inventions successfully to the industry and assimilate them into the factory organization. A proud achievement of this institute has been the production of Bone-China, for the first time in India, utilizing purely indigenous raw materials, completely independent of foreign collaboration. Wares made of Bone-China are of such exquisite quality and design and have attained such perfection of execution that one is apt to confuse them with the best English Bone-China and Japanese translucent China. Another notable stride taken by the Institute has been in the industrial utilization of Gangetic silt and common clay in the field of ceramics. Systematic investigations in this sphere have revealed that the inexhaustible Gangetic silt of West Bengal has immense potentialities. As such a new technique has been evolved again for the first time in India, to harness common clay and silt in the manufacture of glazed white and multi-coloured tableware, such as tea-sets, flower vases and ashtrays. The cost of production being low, these articles are well within the reach of the common man. A significant feature of this college is the encouragement it gives to ex-students to launch cottage units on a cooperative basis. About a hundred such ancillary units have sprung up around the mother institute, employing usefully and gainfully over 600 workers. The

college extends all possible technical help in organizing and producing articles of commercial value, conforming to standard specifications. No raw material of any kind, not even in the smallest quantity has ever been imported by this institute. (IWL. Sept. 8, 1963, p. 47).

CULTURE:

Bharateeya Gyanpeeth (Sahu Jain Nilaya, 9, Alipore Park Place, Calcutta-27):

Established formally on 18th February, 1944 when its office was opened at Banaras. "In 1943 on the occasion of the 12th session of the Oriental Conference held in Banaras, Danveer Seth Shanti Prasad Jain, decided on the advice of famous Indian scholars like Acharya Muni Jinavijaya, Pandit Sukhlaji, Dr. Hiralal and Dr. A. N. Upadhye and others to establish an institute called the Bharateeya Gyanpeeth devoted to the cause of Indian culture. The main activity of the Gyanpeeth is publication on a very high standard, of authoritative works on various aspects of literature; Philosophy, History, Art etc. pertaining to Jain, Buddhistic, Vedic and other schools of Indian learning and culture. Along with the publication of ancient literature, the Gyanpeeth will encourage writing of books based on modern knowledge and will undertake to publish them with a view to benefit the people at large through literary works of a national standard". In its various series like *The Moortidevi Granthamālā*, *Manikchandra Granthamālā*, *Rāshtra Bhārati Granthamālā* etc. 218 titles have been published up to February 1963 covering a wide range of indological subjects. A significant role of the Institution is collecting rare manuscripts and publishing them with the help of expert Editors. Two Hindi monthlies, *Gyanodaya*, and *Gyanpeeth Patrika* are also being published. It has planned a Combined Dictionary of 15 Indian Languages with a view to enable readers to find out corresponding Indian synonyms for about 10000 basic words used in conversation, journalism and literature in each of those languages. The Institute has under consideration an Annual Literary Prize Scheme; every year the best of the literary creative writing in Indian languages will be offered an award of Rs. One Lakh.

Brihad Bharatiya Samaj (178, Netaji Subhas Road, Bombay-1):

Is a registered society (1955) for the promotion of the economic, social, educational and cultural interests of Indians abroad. The following are the institutions of the samaj and their objects;

(1) Nanji Kalidas Mehta International House (Please see *Bulletin*, 1963, II, pp. 310-311.

(2) The Purushottamdas Thakurdas Research Centre "will conduct research into the problems, social, economic and cultural of Indians settled abroad".

(3) Muljibhai Madhvani Library—"will house valuable literature on Indians for the use of students and research workers from abroad and India".

(4) The Bhulabhai Desai Auditorium—"is an up-to-date and modern hall for cultural performances, international conferences and for other functions".

(5) The Sardar Vallabhbhai Patel International Hostel—"will provide hostel accommodation for foreign students studying in India".

(6) New India Transit Camp "Will provide facilities of accommodation for Indians abroad visiting India".

Government Rama Varma Sanskrit College (Trippunithura, Kerala):

Founded in the 19th century by a Mahārāja of Cochin in accordance with the ancient Gurukula system of education. Developed into a modern college in 1919 under State Management. It was at first imparting instructions in Sanskrit—Nyāya, Vyākaraṇa and Vedānta (totalling 9 years study) for the Oriental title, examination of the Madras University. Āyurveda and Jyotisha sections were added in 1926. The then Maharaja donated Rs. 100000 in 1946 and inaugurated a publication series entitled Ravi Varma Sanskrit Granthāvali. 14 books have appeared in this series. The activities of the College are coaching students in Nyāya, Vyākaraṇa and Jyotisha, holding of annual Śāstra Sadas. Holds a library of 2000 manuscripts and another 2000 printed books. The Golden Jubilee of the College was celebrated recently. The celebration of the Jubilee is also the beginning of a new period of growth and development for the college as the Government in response to public opinion, has ordered the upgrading of the institution into a full-fledged Degree college with the Pre-University (Special Sanskrit) course and the College has been placed on a firm footing. There are now 50 students in the Pre-University class, 13 in the first degree class and six and three in the Third and Fourth Year Śāstra classes respectively. In the degree course provision has

been made for specialization in one of the four subjects, Nyāya, Vyākaraṇa, Sāhitya and Jyotiṣa. The Degree course has been carefully planned to equip the students with the necessary general knowledge acquired through the medium of English along with a deep knowledge of the Śāstras through the medium of Sanskrit. The entire time of the Post-Graduate course will be utilized for teaching advanced works in the Śāstras in the traditional way.

Institute of Historical Studies (202-D Bepin Behari Ganguly Street, Calcutta—12).

Founded in 1961; a registered body; the rules of the Association provide for a Director (now Dr. S. P. Sen), General Secretary and a Secretary. The objects of the Association are, to collect and disseminate information on the present state of historical studies in Indian Universities and other research centres, to analyse the recent trends in the development of historical studies, and to suggest measures for the improvement of the present position in the light of results achieved at different centres of advanced historical studies both in India and abroad; to establish contacts among Indian and foreign history scholars, and to facilitate exchange of ideas; to hold discussion meetings, Seminars and conferences; to facilitate research projects and to undertake publication of journals, bulletins, bibliographies, monographs and other research works; to set up Branch or Affiliated organizations in different parts of India and to cooperate with International historical organizations having similar objects. The Asia Foundation gave the Institute a grant in 1963 of Rs. 1,84,500 for three years in the first instance. Publishes *The Quarterly Review of Historical Studies*; has taken on hand a Project for compiling a Dictionary of Nationalist biographies.

Sri Sadvidya Sanjivini Pathasala (Sringeri).

Disseminates Vedic culture and Sanskrit knowledge. Was started 69 years ago by His Holiness Śrī Nrsimha Bhārati Swami who was then the Head of the Śringeri Math. The Pāṭhasālā was adequately staffed with learned pandits from the beginning. His Holiness Śrī Abhinava Vidyāśankaratīrtha Svami, the present Head of the Mutt has been encouraging this school continuously, and the number of students is increasing every year. The present strength is 102. There are three courses for regular study viz., Vedas, Sāhitya and Śāstras. There are four teachers for Vedas, six for Sāhitya, three for Śāstras, one for Jyotiṣa and one for Hindi.

The courses range from five to six years of intensive study of the subject chosen. There is a well equipped library. In 1964 the State Government gave the Library a grant of Rs. 1500/-. The Department of Public Instruction has made Sringeri a centre for Kāvya and Sāhitya examinations. The students have an Association of their own which was started 16 years ago to conduct debates, lectures, dramas, and organize other functions. At least 20 meetings are held in the course of each academic year. President Rajendra Prasad visited the Pāṭhaśālā in 1954 and donated Rs. 1000/- for the welfare of the students. The present pontiff of the Math is evincing keen interest in improving the standards in this traditional pāṭhaśālā.

DRAMA:

Sarasvati Natya Mandali (Thansi P.O., Adilabad Dt., Andhra-pradesh):

Founded in 1948. There is a President and a Secretary. Stages traditional dramas and performs Harikathas and Burrakathas also; owns all stage material; there are Drama, Bhajan and Yakshagana troupes attached to it in several villages.

LITERATURE:

Nakkirar Kazhagam (No. 27, Kondalier Street, "Tamilagam" Madras-1):

A Tamil literary Society started in 1941 by Messrs. C. Mohanasundaram, K. C. Dhanakoty, C. Kulasekharan, K. Kalyanasundaram and S. V. Namasivayam. The objects of the society are: Tamil literary research, conducting classes in Tamil and training students in the arts of oratory, essay-writing, poetry, celebration of Tamil poets' days, Patrons' days and festivals like Pongal and running a Library and a Night School. The Tiruvalluvar Tamil College, the Prof. C. R. Namasivayar Literary class, Maṛaimalai Adigaḷ Study Circle, Dr. S. Dharmambal Women's literary class, Prof. C. R. Namasivayar Library, all these are managed by the Kazhagam. More than 18 Tamil lecturers from different Colleges and High Schools give free coaching to the students of the Tamil college at A. R. C. Girl's School, No. 44, Coral Merchant Street, Madras-1. The Maṛaimalai Study Circle meets every month. For the last four years literary competitions have been held and prizes distributed to winners.

GERMANY

CULTURE:

South Asia Institute (Heidelberg University, Heidelberg, Federal Republic of Germany):

See *Bulletin*, 1962, II p. 328. The South Asia Institute is carrying out research on various subjects both as a means of building itself up as a storehouse of special knowledge on India and other Asian countries and also to provide advice on problems of development aid. It is recognized in Germany that present problems can be dealt with only through team-work in which scholars engaged in both cultural and development aid tasks can participate alongside each other. For, development aid can be fruitful only if it is backed by a deep and correct understanding of India and her problems. In the past, Germany's interest in India had been confined to Indology. But modern conditions having enlarged the scope of interest, it is considered necessary that all disciplines should be brought within the scope of well-planned and close study so that the collaboration between Germany and India could be comprehensive and could be promoted as a co-ordinated effort. In an interview with the *German News Weekly*, Dr. Edgar Kull said: "The South Asia Institute has been developing the closest relations with India. We have already had a number of guest professors from here. The Institute's programme of work will increasingly provide for an exchange of scholars and research workers as a means of promoting close contact and a thorough understanding of India's problems. While Indian professors will visit Germany as guest professors, German specialists will visit this country and study problems on the spot with the assistance of Indians. At present four German research workers are studying community development activity here—two of them in Delhi and the rest elsewhere in the country". "When the study has been completed, both the Germans and their Indian colleagues will sit together at Heidelberg, evaluate the data collected and draw up their reports which will suggest further plans of work and indicate directions for development assistance". Dr. Kull disclosed that the Institute had brought out a Hindi grammar in German for the benefit of Germans who work in India.

U. S. A.

ART:

Art Center in La Jolla (700 Prospect St., La Jolla, Calif):

Founded in 1941. Director: Donald J. Brewer. It "maintains a permanent collection which includes paintings, sculpture, pottery, textiles, and other art objects from the various countries of Asia. Special features of the Center's resources in this field are the Charles F. Meyer Collection of Oriental Art and a significant group of Japanese prints. The Center's program of activities includes the Charles Fabens Kelley Memorial Lectures Fund which was recently established to support lectures on Oriental Art at the Center"

The American Council of the Ramabai Mukti Mission (1505 Race Street, Philadelphia 2, pa):

Founded 1929; has a Secretary and is affiliated to the Ramabai Mukti Mission, Kedaon, Poona, India. "The Council provides financial support and personnel for the Ramabai Mukti Mission in Poona District which carries on a program of education, publication, agricultural and medical service, and mission work"

American Historical Association (400 A St., S.E. Washington 3, D.C.):

Founded in 1884. Affiliated with International Committee of Historical Sciences; membership composed of scholars, teachers and others interested in history; annual membership \$ 7.50. Executive Secretary: Boyd C. Shafer. "The Association issues publications, holds meetings, and carries on other activities to promote historical studies in the United States. With reference to Asia, the Association's Conference on Asian History organizes a session on Asian History at the annual meeting of the Association and seeks in this and other ways to advance the study of Asian history within the Association. Under a grant from the Rockefeller Foundation, the Association's Committee on South Asian History brings a limited number of foreign scholars from India and other countries to the United States for 1 year at American universities especially concerned with South Asian studies; among institutions which have participated in this program are the University of Chicago, University of Michigan, University of Pennsylvania and University of Wisconsin. Other activities of the Association relating to Asia include the service Center for Teachers of History

which assists secondary school teachers in keeping themselves informed of new interpretations and developments in various fields of history through conferences and publications. In addition *American Historical Review*, contains articles, reviews and bibliographical items on Asian history. *Pubs: The American Historical Review* (quarterly) ed. by Boyd C. Shafer, free to members, Annual subscription, \$ 7.50; *The History of India; Its Study and Interpretation* by Robert I. Crane, 1958. 50 c. etc.

American National Theatre and Academy (1545, New York 36, N.Y.):

Founded in 1935 by an Act of Congress. Its general program "includes services to individuals and groups interested in working in the theater, sponsorship of dramatic productions, and other activities to advance the performing arts in the United States. In addition, it carries on activities abroad through the President's Special International Program for Cultural Presentations which is supported primarily by the U.S. Government. Under the program, a number of American musicians, dancers, and other performing artists, have been sent to various countries of Asia, as well as other areas of the world. *Pubs: Annual Report.*

— *Foreign Area Materials Center* (423 West 118th Street, New York 10027):

The State Education Department of the University of the State of New York established this center in December 1963. It is concerned with the development of materials useful in teaching about foreign areas, mainly at the undergraduate level, because of the realization that it is "essential" in the words of James E. Allen, Jr., the New York State Commissioner of Education "that both schools and colleges give increasing attention to studies and culture in addition to our own". "Currently one of the major activities of the Center is a two-year project to produce a basic set of approximately 800 color slides useful in South Asian languages and area studies. The set will be used experimentally in selected institutions in the first year, and the final version will be available to interested institutions at the end of the second. Other types of materials which are planned or in preparation include reproductions of museum materials from India, reviews of documentary films on foreign areas, and bibliographies of paperback books, records, and the like. The Centre will act as liaison with publishers and other organizations producing materials useful in undergraduate instruction and will be actively concerned

with out-of-print books and other needs of college libraries. The Center will also distribute various types of syllabi and reprints, bibliographies and similar materials to college faculty members offering courses related to the Center's main areas of interest—Asia, Africa, Latin America, Russia and Eastern Europe. Inquiries from interested individuals regarding available material are welcomed. The Foreign Area Materials Center is under the direction of Ward Morehouse and Don Peretz, Consultants in Foreign Area Studies. The Manager of the Center in New York City is Miss Edith Ehrman.

RELIGION:

American Society for the Study of Religion (c/o) Kenneth W. Morgan, Colgate University, Hamilton, N.Y.):

Founded in 1960. Secretary: Kenneth W. Morgan; affiliated with the International Association for the History of Religions; membership composed of scholars in the field of religion; annual membership, \$5. The Society holds annual meetings and carries on other activities to advance scholarly study of the religions of Asia and other areas of the world.

U.S.S.R.

PAINTING:

Leningrad collections of Oriental Miniatures (Moscow):

This collection comprises the Hermitage, the Institute of Asia, and the Saltykov-Shchedrin Public Library collections. They are about 500 miniatures by the artists of the Mughal school. Among them are illustrations to manuscripts, albums of miniatures—muraqqa, miniatures on separate sheets, apparently parts of some muraqqa. These collections give a comprehensive and vivid idea of the artistic standard and evolution of the art of the Indian miniature painting in the 16th-19th centuries. The Hermitage collection possesses a number of unidentified miniature portraits, some of them exquisite works of art; the Institute of Asia Collection contains a series of portraits painted in monochrome (mainly black) Indian ink, i.e. in the siyahi kalam (black pen) technique; and the Saltykov-Shchedrin Public Library collection has several fine miniatures. On the whole these miniatures constitute a valuable source for studies in the history of Indian culture.

SECTION IV (B) : SCHOLARS AND ARTISTS

CZECHOSLOVAKIA

PAINTING:

Wagner, Libor (Prague, Czechslovakia):

Painter. Born in 1933; attended the Schools of Industrial Art in Brno and Prague devoting himself mainly to woodcut, wood engraving and etching; inherited his intense love for painting and graphic arts from his parents. His studies of old cultures awakened in him a deep respect and love for Egypt and India. Art for him is the only way of expressing the truth. He endeavours to make his paintings understandable even to the non-initiated and to the simple eyes of the ordinary people. Mr. Wagner sent to the Ramakrishna Institute of Culture, Calcutta in 1963 a collection of 31 of his own paintings. The gift, he explained, was a token of his appreciation of the whole of Indian culture and especially of the universal gospel of Swami Vivekananda. The paintings which are the result of six months' work, include portrait studies of Swami Vivekananda and Sri Ramakrishna, and pictures symbolizing Jnana, Bhakti, Karma and Raja Yogas mostly according to the traditional yantras (Hindu symbols). In a statement introducing these paintings to the public, Libor Wagner wrote: "All these drawings constitute a sincere effort to attain as economically as possible the synthesis by returning to the symbol its original function, viz., realization, by means of design plenitude; in our case, by realizing purity in the same manner as different kinds of prisms reflect unity. These prisms are the expression of the ideal relations bringing forth the form which is in complete conformity with the idea of the pristine symbol. Therefore I called these drawings originally somewhat poetically 'Prism of Love', 'Prism of Knowledge', 'Prism of Action', of Light, of Purity, of Sun, of Moon, and finally 'Royal Prism' which is the concentrated expression of their synthesis. In order to make them more widely understood by the Indian public, I decided to use the traditional terms such as Jñāna Yoga. (*Bulletin of the Ramakrishna Mission Institute of Culture*, Feb. 1964, p. 70).

INDIA

ANTHROPOLOGY:

Elwin, Verrier (Dr.), (New Delhi):

Born in 1902; died at the age of 61 on 22-2-1964. Noted anthropologist and Tribal Adviser to the Governor of Assam; educated at Oxford. A familiar figure for over 30 years among the Gonds and Baigas in Madhya Pradesh and dozens of tribes in North East Frontier Agency. He could speak almost all the dialects of these tribes, could move among them freely and had been accepted by them as a friend who could minister to their needs. Took to teaching and became the Vice-Principal of Wycliff Hall and lecturer at Merton in 1927; got the doctorate degree from Oxford in 1943. India cast a spell on him and he came to Poona in 1927 to join the Christa Seva Sangh for the purpose of working out the relations between Christian and Hindu and other types of mysticism on which he wrote three books which later formed the basis of his research in anthropology and tribal religions. He came under the influence of Mahātmā Gandhi and was a member of the Sabar-mati Ashram. After some time Mahātmā Gandhi sent him to NEFA to enquire into the affairs there. On his return Gandhi sent him to the Central Provinces (Madhya Pradesh) to work among the tribal Gonds and Baigas in remote areas. From that date up to the time of his death Dr. Varrier Elwin completely identified himself with the cause of Scheduled tribes of India for over 32 years. Dr. Elwin wrote 16 major monographs which won for him fame from well known scholars abroad. His work has been described as a landmark in the exploration of the intellectual history of mankind and his contribution to Indian ethnography is considered unparalleled. He was Director of the Department of Anthropology and Anthropological Adviser to the Government of India; joined the NEFA Administration as Adviser in Tribal affairs in 1954; under his direction a dozen books in cultural anthropology and linguistics have been produced. Was member of several Committees relating to tribal welfare. The President of India recognizing his service made him a Padma Bhushan.

CULTURE:

Artur Isenberg (10, Jorbagh, New Delhi-3):

Born in Saarbruecken, Germany in 1917; American citizenship since 1944; Pre-University education in Germany, Switzerland

and U.S.A. Harvard University (B.A., 1940); first visited India in 1949 on duty with United Nations; Senior Ford Foundation Consultant to the Southern Languages Book Trust, Madras, 1955-61; Assistant to the Representative in India of the Ford Foundation, in New Delhi, 1961-63; member, Governing Body of each of two non-profit cultural and educational organizations: Inter-National Cultural Centre; and Triveni Kalā Sangam (both in New Delhi); Co-Chairman (with Mrs. Isenberg), Intercultural Contacts Committee, American International School Society, New Delhi. Recent publications include *Modern Indian Literature: Regional Private Ltd. or Wealth of a Nation* published in *Indian Literature*, Vol. VI, No. 1, 1963, Sahitya Akademi; of *Culture and Agriculture* published in *Kurukshetra*, Vol. 12 No. 1, 1963 (Ministry of Community Development) *Dilettante's Delight: A Personal Approach to Indian Music*, published in *Souvenir Volume of the Madras Music Academy*, December 1962. *Challenge and Privilege*, report of an informal inquiry on the case for American Support of Selected Cultural Projects in India, 1964.

Proksch, Father George (Andheri, Greater Bombay):

A catholic missionary dedicated to Hindu art and culture; a German by birth; came to India 30 years ago; established his Gyan Ashram and has been devoting all his life writing bhajans in Hindi and setting them to Indian classical rāgas for use in the churches in India; he is the author of 27 books in Hindi and Sanskrit covering a wide range of subjects from religion, philosophy and classical music to dramatics, poetry and fiction. He says that India is the only country where dances are a means to spiritual expression. The sacredness of Indian dances, he feels, should be used for expressing Christian thought; a great admirer of Indian music.

DANCE:

Chokkalingam Pillai, P. (Indian Institute of Fine Arts Egmore):

See *Bulletin*, 1958, p. 163. Noted dance teacher; son-in-law of the well-known master Pandanallur Minakshisundaram Pillai. Born in 1882 at Pandanallur; hails from a hereditary family of musicians and *naṭṭuvanars* (dance masters) began to learn music and *naṭṭuvāṅgam* from his 10th year from Minakshisundaram Pillai; after serving as a dance teacher in the Kalākshetra, Adyar from 1934-43 he joined the Indian Institute of Fine Arts and has

remained its principal and guiding spirit to the present day. Students from all over India and from different parts of the world have been trained by him in the art of Bharata Nāṭya. The Government of India has sent some of its scholarship holders to his school for training in the art; member of the Madras State Sangeeta Nataka Sangam.

Guru Haobam Atomba Singh (Central College of Dance, Manipur):

See *Bulletin* 1959, I, p. 121. Noted Manipuri dancer. Now 75 years old. His student life began at 17, when he started his training under reputed masters of the art of Manipuri dance like Thokchom Anganghal Singh, Huidrom Ludro Singh and Huidrom Jhunomocha Singh; after a long span of instructorship at Śānti-niketan, he returned home Manipur and taught the art. Then he went to Shillong where he started a school in 1948. After a couple of years he returned to Manipur. Now Senior Professor of Manipuri Dance and Music at the Central College of Dance, Manipur.

Venkatalakshamma (Mysore):

Nearing 60 now she is still the doyen of the dancers of the Mysore tradition. Disciple of Jetti Tayamma. In an interview which she gave to Mr. B. V. K. Sastry (See *IWI*, 15-12-1963, pp. 32-33) she observed to him "I grew up when the art was not considered as a mere display of talent, but was viewed more as a form of worship. It was even treated as a branch of yoga. The codes of training too were almost draconian. In fact in one of the preliminary courses, we had to stand upright and slowly bend backwards and lift up a needle embedded in wax on the floor, with our eye lids. The body had to attain that degree of suppleness*** The accent then was on very high standards, which I am afraid cannot be easily comprehended by the present generation which has an entirely different approach to art"

DRAMA:

Date, Keshavrao (Maharashtra State):

Actor. Aged 75. Has spent half a century on the stage and made the theatre a dynamic art. General education, failed in matriculation examination. Began his career as a compounder to a medical practitioner. In 1907 gave up the compounding job and joined the Maharashtra Natak Mandali where under the leadership of Khadilkar he made his mark in general roles. He took interest in various aspects of stage craft; but his enthusiasm suffered a

set back for a time because the emotional and social atmosphere at that time was not conducive to the creation of powerful drama, one of the important factors being the advent of the talkie and the non-availability of theatre halls. After 23 years of association with the Maharashtra Natak Mandali he joined the Manvantar and took charge of the production side of the troupe. The Manvantar closed in 1936 and Date ultimately joined the cinema, where he distinguished himself also. But his interest in the stage persisted. "He is to-day guiding the activity of younger theatre groups who seek his advice". Good drama according to him is that which stirs the emotion and creates a turmoil in the mind. "It should be powerful enough to launch the theatre goer on fresh action and new thought; it must also help him to drink deep into the cup of life".

MEDICINE:

Sharma Pandit Shiv (Maharashtra):

Perhaps the most notable Āyurvedic physician in India to-day. A staunch believer and defender of Āyurveda. The Planning Commission of the Union Government and the Government of Ceylon have requested his services for advice on matters relating to Āyurvedic system. He does not think that there could be total synthesis of Āyurveda and Allopathy. A proper combination would be according to him modern surgery and Āyurvedic therapeutics.

MUSIC:

Arunachalam, Karukuruchi (Koilpatti, S. India):

Noted contemporary Nādasvaram player of South India. Born at Karukuruchi, Ambasamudram taluk, age 43; he took his lessons in music from his father, Kalakād Subbiah Bhāgavatar, Kallidai-kuruchi Ramalinga Bhagavatar (brother of Sri Vedanta Bhagavatar) and later became disciple of the late reputed Nādasvaram player T. N. Rajaratnam Pillai. Rigorous training in Gurukula (traditional) style under Rajaratnam for eight years. Started giving performances of his own from 1950. He became an unrivalled master in the field after the demise of his master in 1958. Toured Ceylon extensively giving his performances in 1963. (d. 7-4-1964).

Bhole, Jyotsana (Poona):

Actress, age late fifties; hails from a middle class educated family interested in music and drama more as art forms than as

a media for entertainment; her husband was among the founders of Nāṭya Manwantar Ltd., a group which seeks to modernize and revitalize the theatre; first joined the Manwantar and later in 1941 went out to Nāṭya Niketan a prominent Theatre group with which she was associated for the last 23 years; she acted the central role in all Nāṭya Niketan shows; her music added to her popularity as an actress. After a quarter century of association with drama, Jyotsana says the stage is not just a career—it is a way of life. To impart realism to acting, an artiste must live the various parts he might be called upon to portray. Today she lives in semiretirement in her comfortable home at Poona. Jyotsana Bhole “represents the rebellion of the progressive sections in Maharashtra’s cultural life against the convention bound styles and techniques of the theatre of the late twenties”.

Chinnamoula, S. (Ongole, Andhra Pradesh):

Muslim exponent of the Nāḍasvaram, the traditional music instrument; age 37; began his training in the art at the age of 11 under his father; he was trained in the art also by Adam Saheb and later in the Tanjore style under Nachiarkoil Rajam Dorai-kannu. In his view only by about the age of 30 can one be in a position to understand the intricacies and nuances of this system of music. None can also hope to come up unless he is steeped in Bhakti (devotion) and remembers that music is God-given. His repertoire, all in Telugu, mostly belongs to the musical Trinity. To ensure that interest in playing Nadaswaram does not wane he suggests that youngsters should be regularly trained in the art either in the traditional Gurukula pattern if circumstances permit or through institutions. Under him now there are three disciples, two from his own community and the other a non-Muslim. To-day Chinnamoula ranks as one of the first rate performers on this pipe instrument (Nāḍasvaram).

Mahalingam, T. R. alias Mali (Bangalore):

Well known flutist and considered a prodigy in his forties now. Born in Tiruvadamardur; has no impressive background of illustrious lineage in music; his contacts with music accidental; “Mali literally transports his audiences to heights of ecstasy, an ecstasy whose effects linger in the mind for long. In the alternative, if he drifts, his art may often be reduced to something that could be considered a mere musical medley.... Perhaps there are really two Malis, Mali the artist who transports us to heights

of ecstasy, and Mali, the demoniac who lets us down without the least concern".

Vasanthakumari, M. L. (Madras):

See *Bulletin* 1961, p. 345. Daughter of M. Lalitangi, a leading musician, embarked on her musical career very early in life and "she was readily accepted as a gifted musician even by the hard boiled rasikas". Mr. B. V. K. Sastry writing of her in *IWI*, Feb. 23, 1964 observes "Despite its roots in tradition M.L.V.'s music indicated the under tones of the spirit of the modern women... she has built up a large repertoire of rare and intricate *pallavis*. Vasanthakumari is one of the few musicians of the South who are open-minded about Hindustani music and enjoy its beauty without inhibitions. She has studiously practised not only a large number of bhajans but also other devotional pieces like the Maharashtrian *ābhāṅgs*." Asked about her intention for the future she observed: "I am seriously contemplating to practise classical Hindustani music, to attain the same proficiency as in Karnatak music. Learning both the systems I can not only enrich my art but also show the basic unity of Indian music".

PAINTING:

Ali, J. Sultan (429/2, Mathura Road, Jungpura, New Delhi):

Painter. Born 1925; Diploma in painting, Madras and Diploma in Photography; practising since 1945; served on the staff of the Government School of Arts and Crafts for some time; was Director in charge of Arts and Crafts, Rishi Valley School, Madanapalle; has held one man shows (Madras, 1946 and 47); has participated in several exhibitions in India; member, South Indian Society of painters and Progressive Painters Association, Madras. Sunanda writes in *Artrends*, Vol. III, Nos. 1 and 2, p. 7. "In his paintings of the Indian village with its half somnolent and leisurely men, women and cattle, its barges set in romantic atmosphere, Sultan Ali revives the perennial love in man for things rural and lethargic*** The prime quality of Ali's painting is a certain decorativeness which sometimes tends to be heavy and too very ornate".

Appasamy, Jaya (Department of Fine Arts, Oberlin College, Oberlin, Ohio, U.S.A.):

Woman artist of India. Born 1918; took a first class degree in Science at the University of Madras; Diploma in Painting, Sāntiniketan, 1945; Government of India scholar in 1947 for the

study of Chinese painting at the Peking Art School; visited Japan, U.S.A., England, France and Italy to acquaint herself fully with the art of different nations; has been holding individual shows and winning the acclaim of critics for the last twelve years; many of her paintings are in public and private collections, The National Gallery of Art, the Lalita Kala Akademi, Parliament House, the Ministry of External Affairs, New Delhi, the Madras Museum, Madras, and the Academy of Fine Arts, Calcutta. Mr. Vivek Bhattacharya in a critique of her art writes in the *IWI*, May 12, 1963: "Studies of women with different landscapes are among her favourite pieces. They are carefully composed and invoke a mood characteristic to Eastern aesthetics. She has not succumbed to abstractions or any of the other popular "isms". Working and teaching in Delhi for the last eight years, she is currently at the Department of Fine Arts, Oberlin College, U.S.A. in the dual role of student and teacher. She is in charge of studies pertaining to the history of Indian art and of Chinese art".

Bhatt, Jyotindra Manshankar (507, Shishuvihar, Bhavnagar, Saurashtra, Bombay State):

Contemporary painter. Born in 1934; Diploma in Painting, M. S. University, Baroda (1944); studied mural painting at Vanasthali Vidyapith, Jaipur (1953); has held exhibitions at the Hyderabad Art Society, Bombay Art Society and the National Exhibition of Art, New Delhi. Founder member of the Baroda Group of Artists. M. V. D. writes in *Artrends*, Vol. III, Nos. 1 & 2, p. 3. "Today one can depend on Jyoti Bhatt for a well designed and amply textured picture which can find ready acceptance anywhere. He is clean, competent and precise. With the further maturing of his personality, his painting is likely to develop a more distinct flavour".

Chanda Ranee (West Bengal):

Woman painter. Comes of a family which has made noteworthy contributions to the renaissance of Indian art; sister of Mukul Dey and Manishi Dey; regular training under the guidance of Nandalal Bose; has held a number of individual shows and participated in international exhibitions; she has travelled widely and abroad; keenly interested in painting landscapes both in oil and tempera; wields a facile hand in portraiture too; has mostly been devoting herself to mural painting though now and then she turns to wood-cuts and portraiture.

Chowla, (Mrs.) Damayanti (Delhi):

Painter. Studied painting at the Lahore School of Fine Arts and later at the Slade School of Art, London. Has travelled abroad in Italy, Switzerland, France and Britain. Held exhibitions in Lahore, Delhi, Bombay and Calcutta and at the Woodstock Gallery, London. She does not confine herself to one style; absolute abstraction and figurative representation according to her moods and inner urge characterize her paintings. Specializes in oil painting. "To-day the figures in her painting have acquired the third dimension. Sometimes the forms are completely subordinated to the call of colour and an attempt is made to capture the essence of perception".

De, Biren (Art Department, Delhi Polytechnic, New Delhi):

See *Bulletin*, 1958, p. 172. Commenting on the exhibition of his paintings at New Delhi in December, 1963 the art critic to *Hindustan Times* observes: The painter is indeed in effective command of his brush offering, a bold contrast in colours. This sort of daring is often a hazard, but Biren has taken it and to good effects."

In his paintings we see a broad daylight plus a good deal of suggestiveness. "Dying Ogre" is an excellent work, with symbolic overtones. "Inscription" and "Edifice 2" are two other notable works. Semi-circle, full-circle, horse-shoe, rectangular slits, these are the motifs that will constantly repeat in Biren's works, their presence adding significance to the austerity of the backgrounds.

Kar, Amina (New Delhi):

Woman artist of India. Training in painting art at the Government College of Art, Calcutta; later joined the Delhi Polytechnic where she taught art for some time. A French scholarship took her to Paris in 1958 where she obtained the Diploma of the Ecole de Louvre for special study in Museology. During her stay there she also worked on graphic art at the well-known Hayter's studio. "We in India", she says, "should be able to understand abstract form in art more easily because we have never been tied to the materialistic forms of the West". Mr. Nachiketa Gotam in an appreciation of her art in *IWI*, 26-5-1963, p. 60 observes: "Amina Kar's abstraction is not an unrestrained emotional outburst. It is based on the basic tenets of Indian aesthetic philosophy and is the result of sound training and prolonged practice.

She aims at combining the technique of the West with the spirit of the Orient and seems to follow what might be called 'visionary realism' in Kandinsky's famous phrase". "In spite of her long sojourn abroad Amina Kar's art is essentially Indian. She is abstract, yet not unintelligible. Her enthusiasm for the abstract idiom has not led her into the blind alley of forms without substance".

Murugesan S. (7A, Gandhi Street, Villivakam P.O., Madras):

Contemporary painter. Born in 1933; early training at the Government College of Arts and Crafts, Madras; has held exhibitions at the All-India Fine Arts and Crafts Society, Academy of Fine Arts, Progressive Painters Association; his works are represented in several private and public collections in India and abroad. P. V. Janakiram writes in *Artrends*, Vol. III, Nos. 1 & 2, p. 6 "His images of strange people against backgrounds of blackish indo-sea, his mute yellow sands and the fitting apparition of the wary crow" (See illustration in *Artrends* cited above) "all go to make an indelible impression of sadness and despair."

Naidu, M. Reddeppa (Government School of Arts and Crafts, Madras):

Contemporary painter. Born 1932; student of the Government School of Arts and Crafts, Madras; member of Progressive Painters' Association, Madras; has participated in several exhibitions: National Exhibition of Art, 1957, Academy of Fine Arts, 1958, South Indian Society of Painters, 1958 at which he won the Society's award. Sunanda writes in *Artrends*, Vol. III, Nos. 1 & 2, p. 2. "Naidu's earlier preoccupations were with the human figure as involved in loose and free design. He then proceeded to inform his design with a firmer sense of cubist discipline*** His recent paintings are a response to Gothic as well as some types of modern architecture which lend themselves to his mode of expression".

Ramkumar (14 A/20, Western Extension Area, Karolbagh, New Delhi):

See *Bulletin*, 1958, p. 173. Recent exhibits of his art were on show in February 1964 at Bombay's Gallery Chemould and Mr. A. S. Raman in a critique of the art of Ramakumar (*IWI*, Feb. 23, 1964) observes: He is undoubtedly one of India's most authoritative exponents of the *Ecole de Paris* today. But he has, one suspects, yet to discover his own country. The canvases re-

produced on these pages represent variations on a theme: Varanasi As paintings—that is, as exercises in the delineation of the merely visual dimensions of a given motif—they are singularly competent. But is Varnasi nothing more than just a visual reality? The technical virtuosity and the intellectual integrity of the *Ecole de Paris*, accompanied by the emotional intensity and spiritual discipline of the East, are what will eventually make the work of an Indian artist significant in the context of modernity, and one can be certain that a painter as dedicated as Ramkumar is bound to achieve such a synthesis sooner or later.

Sen, Kalyan (Calcutta):

Contemporary painter; born in 1923 educated at the Patna University and Diploma in Fine Arts, Government College of Arts and Crafts, Calcutta; has been associated with the *Illustrated Weekly of India* as artist for several years, has travelled in Europe, and has held one man shows in London, Manchester, Leeds and Paris. The art critic to *Statesman*, Calcutta, commenting on his works of art exhibited in December 1963 at Calcutta observes that the images of birds, fish and carnivora are part of the interior decoration of some of Mr. Sen's paintings. "He has illustrated these independently or in some kind of relationship with stylized human figures demonstrating his flair for multiform decorative designs, incisive line and mixed colouring. Folk elements abound and his inventive imagery plays a major role in different compositions with overtones of that Indian tradition which are not always suitable for easel painting".

U.S.A.

MUSIC:

Menuhin, Yehudi (Alma, California, or care Columbia Artists, Management Inc., 113, W. 57th Street, New York):

World renowned violinist. Born in 1916 in New York; educated by private tutors; studied music under great masters; played violin at the age 4 and at 7 was soloist with Sanfrancisco Orchestra; became a world celebrity when he was hardly out of his teens; "Yehudi, you have proven to me again there is a God in heaven" so said Albert Einstein after hearing an 11 year old Menuhin play a Beethoven Concerto. The practice of Yoga has contributed to his serenity of outlook, a serenity that comes out of inner harmony. He is a lover of India and has done much

to further the cause of Indian music in the West. Toured India in 1952 and 1954 giving concerts.

U.S.S.R.

ORIENTOLOGY:

Azimjanova, S. (Uzbek Academy of Sciences, USSR):

Director of the Institute of Orientology, Uzbek Academy of Sciences. She has to her credit more than 30 scientific works devoted to the analysis of manuscripts on the history of India and other countries of Asia. She is well known as Vice-President of the Indian section of the Uzbek Society for friendship and Cultural Relations with foreign countries. Delegate to the XXVI International Congress of Orientalists, 1964, New Delhi.

Balabushevich, V. V. (USSR Academy of Sciences, Moscow):

Soviet Orientalist. Born in 1900 in the village of Subboy, Kobrinsk District, Brest Region; graduated in 1925 from the Oriental Institute of Moscow. He has since been working in the field of Indology; in the last ten years has been holding the headship of the Indian Department of the Institute of the Peoples of Asia of the USSR Academy of Sciences; has published more than 100 works on different problems of modern and contemporary history of India; is the Editor-in-Chief of a number of books on India including the Contemporary History of India which will soon be published in English. Was the Head of the Section of Indology at the 25th International Congress of Orientalists in Moscow. He represented the Soviet Orientalists at the 25th Jubilee session of the Indian Historical Congress at Poona; read a paper on some problems of History of India at the XXVI International Congress of Orientalists, 1964 at New Delhi.

Gafurov, B. G. (USSR Academy of Sciences, Moscow):

Soviet Orientologist. Born in 1909 in the village of Ispesar (Tajikistan); graduated from the Moscow Institute of Journalism and wrote a thesis on the history of Islam; his doctoral thesis was on The History of the Tajik people from ancient times till 1917. He has also works to his credit on the history of the peoples of Central Asia. Since 1956 he has headed the biggest Orientologist establishment in the Soviet Union, the Institute of Orientology, now called the Institute of the Peoples of Asia. He is also Editor-in-Chief of the magazine Asia and Africa To-day. He was President of the 25th International Congress of Orientalists held in Moscow

in 1960. Attended the XXVI International Congress of Orientalists, 1964, New Delhi.

Zhukov, Y. M.: (USSR Academy of Sciences, Moscow):

Soviet Orientologist. Born in 1907 in Warsaw (Poland). Studied at Leningrad Oriental Institute from 1924 to 27 and became a Lecturer in the same Institute. Took his D.Sc. degree in History in 1941 for his work *History of Japan*; is the Chief Editor of "World History" (Vols. I to IX) and Soviet Historical Encyclopaedia (Vols. I to III). Since 1957 has been Academician-Secretary (Chairman of the Historical Department of the USSR Academy of Sciences; one of the prominent Soviet scientists who has specialized in the modern history of the countries of the Far East and South-East Asia. He headed the Soviet delegation to the XXVI International Congress of Orientalists, 1964 at New Delhi.

SECTION V : EXHIBITIONS

GEORGE KEYT'S RECENT COLOMBO EXHIBITION 1963

Most of Ceylon's painters are in their enervated sixties. The generations below are, at the moment, unproductive. There are a few child prodigies, like 12-year-old Senaka Senanayake, who have stirred provincial newspapers abroad. Whether these "darling buds" will open into the full bloom of maturity is uncertain. The sad fatigue is evident among the Westernised intellectuals. There is, of course, great activity among the "Oriental painters, the result of the generous patronage and subsidies given by the Government to traditional arts and crafts. Their paintings, however, are naive, pseudo-religious or pretty-pretty representations of pale, ineffectual women dripping with virginity.

From the 'thirties to about the middle 'fifties, the "Western" painters were vigorously active. In 1956, they were caught up in the crisis of two cultures: the challenge by the indigenous, traditional-minded middle class to the domination exercised in Ceylon's intellectual and political life by Westernised elite. In the landslide elections of 1956, the indigenous middle class won, and the Westernised painters, like other sectors of the intelligentsia, have since felt bewildered, confused and unattached.

The Westernised layer which seeks to be connected with the land and the peoples among whom it lives, after nearly a century and a half of splendid isolation in a colonial society, is now groping for new directions, looking for a way in which it can synthesise its experiences of Western values and culture with the Eastern inheritance.

In this situation of exploration among the Westernised the Young Artists' Group organised an exhibition of the painting of George Keyt, in what was intended as an adventure of discovery for themselves. This association of young men and women in their early twenties is the only group which is collectively active among the "Western" intelligentsia. And in the minds of many of these young artists the reason for going to Keyt is that he alone of the older painters of Ceylon has effected a synthesis of East and West, whose dichotomy is otherwise more marked in Ceylon than in India.

Keyt's manner of life itself is sharply different from that of his class in general. Unlike his Westernised friends who live in the plush Cinnamon Gardens of Colombo, the residential areas of the Brown Sahibs, Keyt's home is in a Kandyan village set among peasant homes, in a village famous for its traditional dancers and temple paintings.

The works on view at the Lionel Wendt Centre in Colombo overflow from its main exhibition hall through well-lit corridors into the rooms of the Photographic Society. They are representative and span the period running from his early academic years to that of the development of his own individualistic idiom of a canvas vibrant with colour and heavy with fertile men and nubile women, massive and monumental.

In spite of an operation, Keyt has been painting with undimmed vigour. His canvases are as pregnant as they were earlier, and in 1961, 1962 and 1963 they have been prolific, particularly in several pictures he has entitled "The Mirror"

In the studio of his Kandy home, Keyt talked to me of why his paintings repeat the "Mirror" theme (studies of a woman at her toilet or looking at herself) and the Radhakrishna legend and how he works. The "Mirror" theme, he remarks, incorporates the philosophical idea of Vedanta that everything is Maya. But what Keyt is really emphasising is not that which is illusory so much as the reality which shines through the superficial. "It is the absolute and unconditioned Reality underlying all this illusion called Maya."

For Keyt, brought up in a Buddhist country which emphasises the impermanence of things, what is important, by contradiction, is the Permanence that is behind what is everchanging, in flux and seemingly transient.

"The common notion," he explains, "is that everything fades and shrivels. But it is really eternal, because there is the Atman, the enduring Beauty behind the ephemeral beauty. There is the Beauty that endures despite the decay—Ananda, the Great Bliss."

The "Mirror" theme is significant for Keyt at several levels. There is in it the idea of a reflection of the Reality that underlies all matter. Then there is the idea of a woman at her toilet, caught at what is for all women a time and an action of concentrated self-absorption. This idea of absorbed preoccupation leads to the metaphysical notion of Man's preoccupation with the Self. And in one

of the Radha-Krishna pictures, where Radha is seen looking at herself and Krishna is represented literally in the mirror, Keyt says the reflection could be the visualisation of an emotion—in this case the woman's emotional visualisation of her lover.

"The 'Mirror' theme in my work," says Keyt, "is philosophical in its origin. It is due to my early preoccupation with the Hindu philosophy of the Atman, my reading of the Upanishads and the impact of their dominant idea: 'That thou art'—'that' implying God within you, though this is not the personal god of organised religion."

Keyt, talking of his Radha-Krishna series, observed, "I don't believe in breaking up my life into profane and sacred love. Both must be there. There are two aspects of love in this series. There is an acceptance of love and devotion as being a way to salvation and there is the literal side to the Radha-Krishna legend, which is the acceptance of physical love."

Keyt's attention was drawn to the way in which Western thought is tormented by the conflict between the Greek idea of joy in life and the Hebraic conception which frowns on the pleasures of the flesh. There is the same thing in Ceylon, too, under the impact of Buddhism. With him, he said, there is a total acceptance of life. "There is no pessimism in my figures. They reflect my own delight in life."

POEM-SEQUENCE

In a letter to me, after this talk, he wrote, "I was afterwards wondering whether you should put in phrases like 'delight in life' and 'acceptance of life' unless you also say that.....few have suffered the reverses in life which I have undergone—the vicissitudes, the inner apprehension and sense of insecurity which can be discerned in my prophetic poem-sequence, 'Image in Absence', a poem which is also in some ways very personal."

"Hindu statuary and sculpture influenced me a great deal," says Keyt. "What stirred me was their monumental quality and their voluptuous density and the idea, where women are concerned, of voluptuous fertility."

In Keyt's own figures, correspondingly, there is a certain spiritual quality co-existing with a voluptuous *rhythm* which is very much of the earth and is likewise associated with fertility.

In his paintings, Keyt says, he does not go in for abstract art. "Abstract art is dealing with an element which is in all art—pattern and decoration. Any good painting if it is to be good must be based on some logic and I put most importance on structure. Structure is something beyond mere drawing.

"Always in my work I start with something. This is something human, either of the human being itself or associated with the human being."

Of course the initial concept is modified as the artist goes on working.

"In all good art there is a surrealist element, that which is beyond reason. All sorts of experiences have been heaped upon me. They come to the fore and guide me even without my being aware of it. But this surrealist element must arouse some sort of emotion. I don't think I have ever painted a picture purely as a result of the unconscious."

Referring to the element of the unconscious in his work, Keyt spoke of a picture entitled "The Twilight" (1937), in which a man is poised with a dagger over a recumbent nude. "This belongs to my surrealist period," said he. "It deals with the idea of love and death. Maybe, subconsciously, I was unhappy. It is possible that a certain phase of love had failed in my life and I felt there should be the destruction of it."

Explaining why he has works which are several variations on single theme, Keyt said that, though dealing with a single theme, they incorporate different styles, depending on his experiences, emotion and other factors. He may also discover new possibilities of expressing a subject he has already painted. Within the subject there may be indications of a variety of ways of showing it. He has incorporated several of his old works within some of the new paintings he has done. One example of this painting within a painting is, "Artist at Work." Here Keyt is seen in the middle of a composition he had already finished in the middle 'thirties. The new picture was completed in 1961.

"One picture may serve as an incentive for another. One may look at one of one's own painting in a certain light and from a certain angle and that may give you an idea for another painting. The new subject need not necessarily be a continuation of basically the same pattern of composition."

Besides many new works this year, Keyt has also been trying to restore some of the paintings salvaged from a fire in a Bombay warehouse. Several of those destroyed contain many aspects of his art which are not represented any more.

Denzil Peiris in *IWI*, 22-9-63.

REFRESHING EXHIBITION FOR EUROPEAN EYES 1964

Essen, the home town of the well-known Krupp family, entrepreneurs in the steel industry and great lovers of art, is again the venue of an exhibition of Indian Art. This time, the display is attracting numerous European connoisseurs of paintings by modern artists.

Indian paintings are a rarity in the Federal Republic of Germany. For this reason they are particularly welcome when they are displayed. The pictures at the present display, works of modern artists, are highly individualistic with something of a national impress on them. For European eyes they are different, indeed refreshing; they have an exotic Indian flavour.

The exhibition in Essen was organized by German cultural authorities in collaboration with an Indian Art Gallery. It embraces works by Shanti Dave, J. Sultan Ali, Krishna Kanwal, Ram Kumar and several other eminent Indians. All told, the paintings of 16 modern artists are on display.

Many of the names are already famous in the world of art. Sultan Ali, who studied at the School of Arts and Crafts in Madras and is now at the Lalit Kala Akademi in New Delhi, has exhibited his paintings in Asia and South America, in the Soviet Union, various East block countries, and in Great Britain. Sultan Ali first attracted attention in Germany with a display in Essen, at the Villa Hugel, four years ago.

His paintings are representative also of others at the Essen exhibition on show now. There are scenes from village and daily life in India; other aspects of India's long cultural heritage are also depicted. Form and colour harmonize in all his pictures, and he is one of those Indian painters who have succeeded in combining traditional and modern elements, although his most recent works have tended more towards the abstract.

An Exhibition, "5000 Years—Art from India," held in 1959 at the Villa Hugel, was acclaimed by Germans as a very successful effort in presenting a representative selection of Indian masterpieces. Commenting on the display, a Dortmund newspaper said: the richness and the diversity of the works of art exhibited were extraordinary.

(*German News*, No. 11, 14-3-64)

FRENCH DECORATIVE ART EXHIBITION, 1964

Musee Guimet, Paris, organized an exhibition of French Decorative Arts at the Rajaji Hall, Madras under the auspices of the Madras State Lalit Kala Akademi. The Exhibition was put up by Miss Jeannine Auboyer. The Exhibition was open from February 19 to 27. Dr. P. V. Cherian, Chairman, Madras Legislative Assembly inaugurated the Exhibition. Dr. P. V. Rajamannar, Chairman of the Madras State Lalit Kala Akademi welcomed the guests and thanked the French Government for organizing the exhibition to enable lovers of art in India to appreciate the art and culture of other lands. The Exhibition came to Madras after a successful showing in Bombay, Delhi and Calcutta. Prime Minister Nehru said in a message "France has long been a leader in art and culture and it will be a privilege for us to have the exhibition here and to profit by it." The Exhibition was the expression of an exchange of goodwill and courtesy for the exhibition of Indian art in Paris in 1960.

There were 192 original exhibits, representing a value of more than a two million rupees. The exhibition has been so composed as to give an idea of both ancient and modern techniques in French art. In its prime purpose of trying to show the continuity of creative arts in France the Exhibition was a success. Old tapestry works, contemporary tapestries, old ceramics, modern ceramics, old gold and silver plates and their present day modes, the old stained glass works in small pieces and less luminous and contemporary stained glass worked out in larger pieces and producing a bright chiarascuro of colours, illustrated how French art traditions are maintained and remain truly Gallic even as developments are introduced and inspirations taken from far sources in the Orient.

(Compiled from notices in the *Hindu*,
dated Feb. 18, and 23, 1964)

PAINTINGS BY AMATEURS MADRAS, 1964

The exhibition of paintings and drawings, got by the Madras Art Club, cannot be dismissed as yet another display of art periodically arranged at the Museum Centenary Hall, for it portrays the heights to which amateur artists can ascend.

The 65 pieces on show have been done by office-goers, housewives, school and college students and retired officials. Considering the fact that they are products of hobby earnestly pursued, the collection is of a wide range and the standard of painting quite high. In fact, the Principal of the Government College of Arts and crafts, Mr. K. C. S. Paniker, who presided over the inauguration of the exhibition last evening at the Centenary Hall, was all praise for their work.

Mr. S. K. Chettur, Chief Secretary to the Madras Government, inaugurating the seven-day exhibition, exhorted the artists to portray all that was "beautiful and lovely." He paid a tribute to the work done by the Club in providing some technical knowledge of the art of painting and drawing to its members and helping them to spend their spare hours on a pleasant pastime.

Located in the ideal atmosphere of the Government College of Arts and Crafts and nurtured under its care and guidance, the Club has the 61-year-old retired Accountant-General of Madras, Mr. S. S. Lakshmi Ratan, as its President. Mr. Ratan, who has himself contributed three pieces to the exhibition, has bagged a prize also.

Claimed to be the only one of its kind in the country, the six-year-old Club conducts evening classes in art with the State Government aid and arranges exhibitions with the financial help of the Lalit Kala Akademi.

Mr. Ratan said the women, who formed nearly half of the membership, evinced a keen interest in drawing and painting. He appealed to all those interested in art to enrol themselves as members.

Mr. Chettur gave away prizes to the following award-winners: First Prize: Mr. R. Venkatachalam and Mr. K. S. Balasubramaniam; Second: Mr. Balan Nambiar; Third: Mr. T. Balakrishnan; Fourth: Mr. Lakshmi Ratan. Four consolation prizes were also given.

(From 'The Hindu' dated 21-2-64)

SECTION VI: ARTS AND CRAFTS

ARTS AND CRAFTS IN WEST PAKISTAN

(Dr. N. A. Baloch, Institute of Education, University of Sind, West Pakistan conducted for Unesco in 1956 a field study on 'The Present state of arts and crafts, folk-literature, folk-songs and folk-dances, and the importance of cultural traditions in the life of the communities under the impact of modern techniques and development.' The following excerpts relating to Arts and Crafts of West Pakistan are reproduced from the field study of Dr. N. A. Baloch published in the *Sind University Journal of Education* Vol. VIII, January 1963, pp. 1-26. Other excerpts relating to Folk literature, songs, and dances will appear in a subsequent issue of this Bulletin—Ed.).

Crafts of West Pakistan

Areas constituting West Pakistan have been the home of the native artisan and craftsman from times immemorial. Since the dawn of the 8th century A.D., these regions also became the permanent home of the Muslim artisan and craftsman who introduced a new tradition combining the arts and crafts of the Middle East and Central Asia and the indigenous arts. This new tradition which spread to the whole of the Sub-continent, reached its climax during the Moghul period (16th-18th century A.D.) and continued on till the advent of the British Rule. In West Pakistan, Thatta, Multan, Lahore and Peshawar were the well-known manufacturing centres during the pre-British Period. These provincial capitals had a network of smaller towns which, in turn, were surrounded by villages in rural areas, thus forming co-ordinated units of allied arts and crafts. Manufactured products of high artistic value were produced in abundance to be exported to Europe and other countries in Asia.

Although the artisans or the craftsmen were joined together by the bonds of kinship and professional family traditions, organization of distinctly professional groups became possible due to the interdependence of village-town economy and due to the pupil-master (*shagird-ustad*) relationship which joined the members of different families to the same professional group. The idea of *kash halal* (clean lawful earning), purity in thought and honesty in work, and faith in the Supreme Creator contributed an exqui-

site quality to their creative genius and craftsmanship, and also united them in higher professional ideals. The existence of the traditional *Kasbnamahs* setting forth (in rhyme) the ideals, purposes and practices of various trades, indicates a kind of organization of professional groups into Guilds. There is evidence to show that during the pre-British period, each typical professional group in Sind and the Punjab regions in West Pakistan had its own *Kasbnamahs*, joining the co-workers in professional ethics and professional brotherhood.

This traditional organization of artisans and craftsmen began to disintegrate with the British occupation of the areas constituting West Pakistan, starting with Sind in 1843 A.D. Local handicraft slowly succumbed to the new competition of machinemade goods imported from England and Europe. Local raw materials which had been the mainstay of indigenous cottage industry, began to be exported abroad, thus making them more expensive for the local artisan. Subsequently, machines were imported and slowly the small scale mechanized industry became another competitor with the cottage industry in its own home. Local arts and crafts continued to suffer due to lack of patronage and cheap raw materials, dependence on foreign manufactures and the consequent loss of local techniques particularly in the field of colour, design, and yarn. Hence, an alround decline in craftsmanship set in, and the traditional high quality and workmanship continued to lose ground.

The indigenous arts and crafts further suffered a set-back at the end of the British rule. Craftsmen originally belonging to the areas of West Pakistan as well as those who migrated into Pakistan were both left helpless in the wake of Partition. The tremendous shift in population created other urgent problems which engaged the attention of everyone. Even the Central and Provincial Governments could not adequately attend to the needs of the cottage industries within the first few years of independence.

Despite great set-backs during the last 150 years or more, the traditional craftsman in West Pakistan has survived. This is due to his tenacious adherence to his ancestral profession and a continued demand for his products in the vast rural areas which had not yet been invaded by modern manufactures. Thus, the remnants of old skill and craftsmanship are still there, and these could be developed provided concerted and organised efforts are made to rescue them from their present precarious conditions.

Since the establishment of Pakistan, development of small-scale and cottage industries has been a major part of the Government's industrial policy. Since 1949, official agencies have been set up and administrative machinery has been provided to assist cottage and small-scale industries in the procurement of raw materials, marketing finished products, giving technical advice and helping in the re-orientation of designs. Steps have also been taken to rehabilitate refugee artisans, organise 'Sales and Display Centres' and 'Show Rooms.' The Provincial Department of Industries has rendered useful services in this respect. Greater attention has been focussed on the importance of indigenous arts and crafts through industrial exhibitions and official publications. 'Sales and Supply Depots' have been opened at Karachi, Peshawar and Quetta to supply raw materials and tools to the cottage workers.

Thus far, facilities provided by the Government have benefited mainly the cottage and small-scale industry in cities and towns. The traditional artisan and craftsman of the village lacks initiative and is too isolated, too poor and too illiterate to take advantage of these facilities. His main problems, availability of cheap raw materials and a ready market for his products on the spot, still remain to be solved.

The handloom industry and other industries which require cotton and wool-yarn still occupy a predominant position among the cottage industries of West Pakistan. The other crafts common to all the regions of West Pakistan are: carpet weaving, metal-works, wood-work, tanning, leather-work and pottery. In cities and towns, machine has been introduced in such traditional handicrafts as weaving, hosiery, tanning and leather-works, and metal-works.

The refuge artisans, who represent a cross-section of the various cottage industries of the sub-continent, have introduced some new industries in West Pakistan. The main groups are:

- (1) Zari Works
- (2) Shoe Industry
- (3) Glass Bangles
- (4) Glue Manufacture
- (5) Moradabad Utensils
- (6) Synthetic Stones
- (7) Niwar and Lamp-whip making

- (8) Steel Sheet Industry
- (9) Tin Sheet Industry
- (10) Galvanised Sheet Industry
- (11) Aluminium Utensils
- (12) Brush Ware
- (13) Carpet and Rug-Making (new types).

Conclusions

1. Areas comprising West Pakistan have been the home of skilled artisan and craftsman from time immemorial. The remnants of old skill and craftsmanship have survived in spite of serious setbacks during the British rule and subsequently during the shift of population in the wake of national independence; these could be developed provided concerted and organised efforts are made to rescue them from their present precarious position.

2. Among others, the following steps are likely to promote the development of traditional arts and crafts.

(a) In the policies and programmes of Government concerning cottage industry, special position of the traditional village artisan and craftsman needs to be recognised.

(b) The traditional craftsman lacks initiative to avail of facilities announced by the Government. Facilities are to be extended to him in his own home. On the spot provision of raw materials and purchase of his goods are basic to his progress.

(c) For an over-all promotion of traditional arts and crafts, it is necessary to build up local initiative, and formulate policies and procedures affecting artisans and craftsmen with their consultation and cooperation.

(d) It is necessary to promote variety and adaptability in form and design in various crafts in terms of current tastes and cultural level of the people.

Arts

Arts in general and fine arts in particular are an important part of the cultural heritage of West Pakistan. The following may be identified as the main art-fields:

- (1) Architecture, (2) Music, (3) Painting, (4) Calligraphy, (5) Arabesque, (6) Engraving (Stone and Glass), (8) Embroidery,

(9) Theka or Lakhi (known as wax-work of Peshawar), (10) Ivory Carving, (11) Commercial Designing and (12) Plastic Arts.

Exquisite statue carvings and other artistic finds, dating back in some cases to five thousand years, have been discovered at Mohen-jo-Daro and Harappa. Initiating the Muslim tradition in fine arts, the Abbasid Caliphs at Baghdad set the fashion to encourage and advance fine arts, and that tradition was introduced into West Pakistan during the Arab rule (8th to 10th centuries A.D.) and subsequently during the Ghaznavid rule (11th century A.D.). This new tradition was followed with great vigour subsequently during the Muslim rule in India. The Moghul Emperors at the centre and the dynastic rulers in the provinces revitalised this tradition, and by their liberal patronage brought into vogue many new styles and set new standards for their times in all the fields of fine arts, architecture, painting, poetry, music and dance.

Fine arts and artists suffered a great set-back after the first loss of independence because the local rulers and princes who used to patronise fine arts were supplanted by the British power. Recently achievement of national independence has released new energies and encouraged the lovers of fine arts to take long strides in this direction. The modern tradition in art has descended from the Indo-Persian school of the Moghul art, while the present day trends are marked by experiments in European art movements of the 20th century.

Music, Painting and Architecture are the traditional fine arts of West Pakistan, while embroidery has been the most important traditional folk-art from early times. Arabesque has continued as the traditional Islamic art, while commercial designing has just begun to develop to meet the needs of modern techniques in industry. Plastic arts are also developing as part of industrial advancement. Folk-music and folk-dancing have continued in W. Pakistan since early times, while professional dancing and music attained highest development in later times, particularly during the Moghul period. The cinema and film industry have developed new art forms to meet the requirements of modern entertainment.

KRISHNAGAR CLAY MODELS

The Krishnagar Clay Modellers, a small community of about fifteen families, jealous of their individual family traditions and forms of figure designing, they have successfully withstood competition from other artists through eight generations since the early

eighteenth century, when the first of them had been brought to Krishnagar by Maharaja Krishna Chandra from Natore in Rajshahi (now in East Pakistan) as an image-maker. Today, though confident of their highly-developed artistic technique, which almost every day attracts buyers from Calcutta, mostly tourists and foreigners, the modellers harbour doubts for the future, mainly because of a shrinking market and the general inclination towards low-priced mould-cast pieces. The question that stares them in the face: "Shall we have to give up our traditional craft?" Today most Krishnagar artisans have taken to mould-cast objects like figures and toys and to sculpture. Otherwise, a month's exacting precision work, starting from the delicate wire-frame designing (12 to 13 hours a day) enables them to produce 40 six-inch figures in the traditional ways and designs. There do not sell at more than Rs. 3 apiece. "Then what is my remuneration?" they ask. But in their new venture, artistry is likely to be first casualty, and there is scope for others, not belonging to the community, to turn out mould-cast articles in numbers. In a way this is a good augury. More employment indeed, but at the cost of this traditionalist group. There are now not more than six skilled and an equal number of unskilled artisans. A few families have already switched over to operating chaki shops. The general suspicion in Krishnagar is that the government wants them to stick to a stereotyped pattern of work, shorn of creative artistry, through a toymaking centre which it is developing in Ghurni. The centre will adopt all the latest techniques in toymaking in clay and ceramics. The traditionalists have no objection to some of them joining the centre as designers, but abhor the idea of making their work in the centre a wholtime task and saying goodbye to the art form they have for so long been developing. It is such uncertainties that stand in the way of the art being handed down to the next generation.

(*The Mail*, Madras, 3-6-63).

HANDLOOMS REFLECT INDIAN CULTURE

The sparks of dynamic organism of Indian culture are to be found in all aspects of Indian life more so in the field of handloom fabrics. The intermingling of vast civilisations, ancient myths, ancient Gods and cults, the topography of mountains and lush vegetations were factors that moulded the aesthetic sense that prevails in our handloom textiles.

With an extensive tradition of myth, and imagery, there was no stagnation for designs. Each productive act was spontaneous reaction and endeavour to express universal human emotions and interests. It was against this background that our craftsmanship evolved.

The craftsmen of those days were both the conceiver of the design and the producer as well. This integration of creative impulse and compulsion to earn a livelihood and the refusal to permit outside influence to permeate and corrupt the craft, led to the great flowering of textile craft in India.

A superlative knowledge of colour chemistry, was known to our craftsmen. The rich resources of madder dyeing gave the handloom textiles a colour quality which matured and ripened in the sun's rays. Even the fading of the colours was graceful process, the soft mellowing tones were beautiful against the dark skin of the women. In this process no cloth looked ugly or drab, but only grew older with the body of the wearer.

As in traditional dances where every gesture is equivalent to a word of concept of myth or faith, every colour, every woven or printed pattern has an emotional content and rich association.. Red is the colour of "Chunari" a tie-dyed saree and is the symbol of 'Sohag' the first days of marriage and love play, bluish—moonlight white is the colour of *abhisarika*, the young woman seeking her lover in the darkness of night. Safron is the colour of *vasant* of spring mango blossoms, southern wind, swarms of bees, the passionate cry of mating birds. Maroon and black are the colours of mourning. Neel is the colour of Krishna, the water-laden cloud, the colour of spring sky reflecting joy and love. Even the Gods had their individual colours. The expression of moods through colour and costumes was considered of such consequences that special garments were prescribed for a love-sick person, repentant person and for a person observing vows.

Two channels of craft expression co-existed in India from the very beginning. One was the village tradition which, rooted in custom and ritual, was based on the deep comprehension of nature. The process of resist dyeing, tie-dyeing and varn tie dyeing were the basic techniques of indigenous village clothes. Their patterns although vigorous and vital in its elemental simplicity was devoid of details and was subordinate to colour. The decorative motifs were geometrical and highly stylised. Rings, dots, zigzag ornaments were used.

Religious tradition was the very core of village textiles. The finest creations were offered to God and dedicated to temples. To satisfy this demand craft schools sprang up around the main religious centres. The richest expression of this craft tradition was the temple cloths made in many centres in South India, Gujarat and Rajasthan upto 19th century. Temple cloths were the extension of frescos or the murals and they illustrated the episodes from puranic legends. These cloths were hung on the walls of inner shrine of the temple, and decorated the wooden cars, when the Gods were taken in procession. Even to-day some sort of this work, though not of original grandeur is still done in Kalahasti and Thanjavur and they are used as decorations in modern drawing rooms.

The other craft tradition—the court tradition as it was called was based on the changing demands of rulers and reflected in its creative expression every account of the sensitivity or degeneration of its patron, became established early in the history of Indian textiles. The richest expression of this court tradition was seen in brocades and patolas produced in the craft centres which sprang up around the Moghul court at Delhi and Golkonda. These textiles revealed extra-ordinary beauty and richness of design, texture and colour. Heavy gold tassal was often used as end cloth for fine muslins, which were said to become invisible when moistened in water. As goldsmith fashioned the beaten sheet of gold and enamelled it with glowing colours, so the weaver used his skill to bring to life glowing jewel like designs on the heavy gold woven pieces of brocades and muslins. The indigenous name of these court fabrics was 'minaker,' that is to say enamelled. The great love the Moghuls had for flowers and gardens inspired the floral motifs in textiles of the court tradition.

The export trade projected the court tradition into a wider field. Until the 19th century the art fabrics of India were famous in other countries. Indian muslins under the name of 'Neluba' 'Venti' (woven air) were exported to Rome and prized as articles of luxury. The famous patols silks were exported to Java and Bali. The Gujarat textiles were exported to Egypt and Arabia.

To-day the position is quite different. A comparison of the manufacture of even a hundred years ago, as seen in the private collections and museums, with a production of to-day, reveals a fall and degradation that is almost staggering. The impact of foreign rule and turmoil in the country has naturally decreased the patronage of typical Indian designs and also continually de-

manded from the craftsmen the use of a new cheap designs and conceptions.

The craftsman no longer produced from the totality of his background—but he produced to please his master. The skill of the Indian craftsman made it easy for him to adopt his technique to new forms. One solid excuse the producer and the weaver gives is that the old patterns are not in demand since the cost of making them is exorbitant. No longer the artisans and the producers are the same. The producer is the middle man who buys the yarn, dyes it elsewhere, dictates the designs and gets it manufactured by using the artisans as labourers.

Although the extent of the trade has increased and the export demand is still steady, owing to the paucity of funds, lack of proper organisation and other competitive forces the industry has experienced many handicaps.

However the last few years have witnessed a rapid transformation in the revival of handloom textiles which were once the pride of India. To aid the weavers, the Government of India has constituted the Handloom Board in 1952. Since its inception, the Board has brought large number of weavers into its fold and formed co-operative societies to keep them engaged as long as possible. Four major design centres at Bombay, Madras, Calcutta and Bangalore have been set up under the Board. The function of these centres being, to evolve new designs to revive the old, and to advise the weavers on colour harmonies, etc. To promote the systematic marketing of handloom fabrics the Government of India sponsored the All-India Handloom Fabrics Co-operative Society Ltd. and various emporias.

The display of handlooms, the promotion of their sales are attempted through fairs, and exhibitions in foreign countries with the help of our embassies. The establishment of the Indian Handicrafts Development Corporation is a great step forward. Handloom cloth worth about Rs. 5 crores was exported in 1963.

(Devi Krishnan in *HWI*, 23-2-64).

THE ART OF EMBROIDERY

Time was when princesses belonging to families of Nawabs and their women teachers used to while their idle hours away by

embroidering caps and *angarkhas* (gowns) for their parents and brothers. A teenager who was good at embroidery was highly prized in the marriage market. It was the princesses who developed and perfected special *chikan* stitches: *phanda*, *bakhia*, *walda*, *chatai ki jali* and others. They had more than their fair share of leisure and could therefore make innovations in embroidery.

It was inevitable that the designs created by the first *chikan* embroiderers were inspired by their love of the beautiful. Princesses who adorned their hair with roses and with *chameli*, *juhi*, *bela* flowers and leaves, who chased butterflies and watched birds in their gardens, who devoured delicious mangoes, embroidered the shapes of the flowers, leaves, mangoes and butterflies on cloth. The traditional motifs are still in vogue. The deer, the elephant, the lion, the fish, the sparrow and the peacock have also inspired *chikan* workers to create designs. The U. P. Government has encouraged printers and designers to weave new designs. About 1,212 designs are now in use. With fresh permutations and combinations an endless variety of design is achieved.

Chikan embroidered clothes have to be washed with great care. There are 200 families of washermen in Lucknow who wash only *chikan* clothes. They have some trade secrets which are jealously guarded. They use soda, bleaching powder, arrowroot, milk, ghee, wax and castor oil. Each one of them earns about Rs. 5 a day. By the clever use of starch they manage to reduce or expand the size of a piece of cloth. They have perfected the art of ironing.

It is odd that the great masters of the art of *chikan* embroidery are men, not women. Fayaz Khan, Hasan Mirza and Babu Khan are wizards. There may be women workers as good as these masters. As they live in *purdah*, they do not attract attention.

The languishing art of *chikan* embroidery has been revived, but it has yet to acquire wings. Three-dimensional designs have yet to be created. A bold and unorthodox use of colours, curves and line could create eye-catching designs. *Chikan* embroidery is too tradition-bound. It should be rescued from the benumbing influence of the past if it is to prosper and if the industry is to meet the demands of discriminating buyers in India and foreign countries.

BANARAS BROCADES

The art of weaving was practised in India, as far back as in prehistoric times; the excavations at various Indus Valley sites have revealed a number of spinning wheels. The Vedic texts refer to the *tantuvayas* (weavers), who made cloths of various kinds—cotton, silk, wool, linen and possibly gold-cloth or brocade—which the rich, the princes and even the gods wore. The Vedas expressly tell us of the shimmering, resplendent glory of brocades.

India being a hot and humid country, where the putting on of thick and elaborate dresses is uncomfortable, the practice of men and women adorning themselves with scanty but gorgeous and resplendent dresses developed. The brocaded cloth has been one of the best forms of expressing the feeling for adornment.

The great epics and the Buddhist Jatakas refer to brocaded cloth as a wear for the "upper ten." Kashi figured as one of the famous centres of textile production. For example, we know about the high-priced cotton goods produced in this city, and that its fine muslin was selected to wrap the body of the Buddha on his attainment of the Mahaparinirvana.

The known examples of Banaras brocades or zaris cannot be traced back earlier than to the late eighteenth century, but it is certain that the handicraft was revived in the early Moghul period, following the reawakening in the city since the time of Akbar (1556-1605). There is no reason to believe that the craft had died out during the Sultanate period as the weaving tradition of Kashi shows a continuous history. Kabir Das, the famous saint of the fifteenth century, came from this class, at Banaras. Presumably, the weavers now engaged in this craft, generally Muslims, are descendants of those originally converted from Buddhism in the early Sultanate period (thirteenth century), for Kabir represented a survival of the older Buddhist tradition.

The existence of the brocade industry in the early Moghul period is testified by the accounts of foreign travellers. According to Tavernier, who visited the city during the time of Aurangzeb (1658-1707), any kind of cheating in this trade was forbidden by law under pain of flogging. Zari turbans were exported to Delhi to be used by the Moghul princes.

With the advent of East India Company rule in Banaras, there was a new revival of the weaving art. The Maratha princes, with their proverbial piety, bestowed large amounts on the temples,

ghats and the Brahmans. Besides, a number of ruling princes gave a fresh impetus to the culture and industries of Kashi. The European travellers, who visited the city in the 18th century, present a picture of Banaras culture at its apex. The zari saris, as well as other sewn garments of thicker material of the same kind, known as the *kimkhab* (a word of Persian origin), were very popular. The princes used the brocades for curtains, for the trappings of their elephants, or for canopies. The brocades were principally used, however, for sewn garments like coats, bodies and pyjamas. Forbes Watson, writing in 1866, in his famous publication, *The Textile Manufactures and the Costumes of the People of India*, observes: "Of the variety and beauty of the patterns produced in India by the combinations in the loom of silk, gold and silver, only a faint idea can be obtained from the specimens given in this book," Chiefly, floral designs of the later Moghul period were used. It is said that the *asarfi buti*, or arabesqued rosette, was inspired by a European who accidentally placed a gold coin on a *than* (full piece gold cloth).

The "gold cloth" is a loom-fabric, having either a solid gold or silver surface or with illuminated portions, appearing as floral, geometrical or animal motifs in which certain portions might be shown in silk. The same process, but without the use of silver or gold thread, was known as *amaru* (the local form of the term is *himaru*).

The process of weaving comes under the "loom embroidery" class. The first process, after the selection of the design, is to make a graph of it, known as the *naksha*, to help the weaver in the selection of the different threads, coloured or metallic, at the respective points so that a particular design may be evolved. This is also done through the help of a box-like machine kept at the top, which feeds the particular thread at the particular point. The thread is passed through a double-headed reel, the "needle." The weaving requires a *karigar* (a master) and a helpmate, usually a teen-ager, who earns while he learns.

The industry requires a number of auxiliary crafts. The yarn, both cotton and silk, was formerly locally produced and dyed. At present imported and dyed yarns are usually used. Still the dyer's craft can be made a lucrative one if properly pursued.

"AS FINE AS HAIR"

The base of the "gold thread" used in saris or brocades is called *badla*; this was manufactured by locating a small piece of

silver, either gilt (sometimes heavily) or plain, and stretching it through holes in a ruby stone disc called the *bara*. This wire was "literally as fine as hair." This was then flattened and twisted around a silk thread by spinning—that is how *kalabattu* (gold thread or silver thread as the case may be) was produced. The flattening of the wire and its twisting were as perfect as possible. "A proof of the superiority of the Indian, over European gold and silver wire was afforded at the late Dublin Exhibition (some time in the nineteenth century); the Irish Popline in which gold and silver thread was used had to be changed on account of their becoming tarnished; whereas the metal embroidered fabrics from India...retained their colour and lustre throughout," said Watson in 1866. The spinners were known as *Batvaiyas*.

The Muslim locality of the city, Alaipur and Madanpura, originally suburbs of Banaras, were the principal centres of these textiles. It is significant that both were Buddhist centres during the Gahdvala period (eleventh-twelfth centuries). Formerly Madanpura, the southern suburb, specialised in *kimchabs* (the thicker dress pieces) and Alaipur only in saris.

Textiles, when manufactured, are calendered by the *Kundigars* and then offered for sale. A number of middlemen (*dalas*) are involved in the process and finally the material reaches the principal vendor (*arhatia*) who may easily be a man of lakhs. The dealers come chiefly from the Khattri, Agrawala and Gujarati merchant castes, and a few are Muslims. The number of men engaged in this manufacture and trade will be some 50,000 and the monetary transaction involved may be of the order of Rs. 2 crores a year. Out of the manufactures at least 25% are exported. While other manufacturing centres of the "gold cloth" have almost died out, Banaras, "the Eternal City," continues to produce it on a larger scale than ever.

(U. Airan in IWI, 16-2-1964)

THE PINK-ENAMELLING OF BANARAS

Banarsi Das was a Jain mystic and Hindi poet who flourished, in the time of Akbar and Jehangir, in Jaunpur, a neighbouring town of Banaras. Though a jeweller by profession, he was the first Hindi author to write an autobiography, and that too in verse. This book is very authentic and detailed, displaying an adequate

historical sense. It is an account of the first 55 years of his life and, since the Jains regard 110 years as the full span of human life, he aptly calls it *Arddha-kathanak*—the story of the one half (of the whole life).

From this *Arddha-kathanak* we find that Jaunpur was a very prosperous town at that time, and traders, craftsmen, artists and artisans of almost every kind lived there. They included jewelers and goldsmiths and their wares were sought after all over the country. Even in Agra, the then capital of India, Jaunpur ornaments were much in demand. Evidently, these tasteful manufactures were a heritage from the Sultanate period when Jaunpur was the capital town of the Sharki Sultans.

Banaras was a neglected city even in the earlier years of Akbar's reign, all its temples having been demolished in the Sultanate period—this practice continued even till the first year of Akbar's reign, for which the eclectic monarch condemned and punished the local officer. The ghats were still *kachcha* but the majestic temples had begun to regrow in the later Akbar period. The weaver's craft, however, had all the time, from the pre-Buddhistic period, persisted in Banaras, and this made the city a trading centre. Incidentally, brocade work existed there in Akbar's time, for there is a mention of the manufacture of turban-pieces in Banaras at that time and, as is well known, both the ends of the turban-pieces are brocaded.

The government headquarters at that time was Jaunpur. But when it was transferred to Banaras in the Jehangir period the town was restored to its ancient glory. This transfer brought with it all the craftsmen, manufacturers and traders to Banaras and the glory that was Jaunpur gradually waned. Thus goldsmithy, the manufacture of jewellery, the cutting of diamonds and other precious stones gained a firm footing in this town. And the graceful designs of the studded and enamelled gold ornaments of Banaras manufacture were much sought after throughout the country.

With the establishment, in mid-18th century, of the *masnad* of Oudh Nawab-Vazirs, who were later made kings of Oudh by the East India Company, Banaras, which was then in the Oudh territory, became the *atelier* of the Oudh rulers. A little later the emergence of Banaras State gave further impetus to this.

The capital of Oudh was transferred from Fyzabad to Lucknow in 1775 by Asaf-ud-Daulah (1775-1797), the then Nawab.

Vazir. A great patron of arts, he gathered around him a number of artists and craftsmen of distinction. Among them was one Kaisar Agha who had learnt the Persian art of pink-enamelling, which, being something entirely new to India, was immensely liked. As Banaras was the *atelier* of the Lucknow Nawabs, the art was established there soon after.

Since then it became a speciality of Banaras and, though it was practised in Delhi, Lucknow and Hyderabad also, the artists were all from Banaras or their disciples. This art existed there till the first quarter of the 20th century when its last master, Babboo Singh, passed away. Of late, it has been revived, because of the demand for imitation antique jewellery. But the quality of the enamel and the workmanship have very little in common with the real old pieces, which are artistically superb.

It is surprising to note that pink-enamelling was not practised even in Jaipur which was, and still is, a great centre of Indian enamelling and is famed for its red enamel. It is equally surprising that this enamel has not been mentioned in any book or article on Indian art in general or on Indian enamel in particular. The Bharat Kala Bhavan, the Banaras Hindu University museum, has a representative collection of Banaras pink enamels. The National Museum of India, New Delhi, has also a good selection of this art. Excepting these two, no museum in India or abroad has collected examples of this charming and delicate phase of Indian enamelling.

The art of enamelling in India is subordinate to the art of making ornaments and so it would be proper to describe in brief the process of ornament-making before explaining the technique of pink-enamelling. All the Indian studded ornaments of the old style are first made by the goldsmith, who beats 22-carat gold into sheets of the thickness of a postcard and then gives them required shapes, joining the pieces with alloy. All the pieces are kept hollow for subsequent setting. Then the piece, called *garhat*, is passed on to the Nakkash or Nakkashiwala for engraving artistic designs on it, eventually to be filled in with enamel. Now it goes to the enameller who applies the required enamel colours and then bakes the piece in the oven. This enameller must be competent in painting to execute the designs artistically.

In the case of pink enamel green leaves are first painted by the enameller who then bakes the piece, as green needs the strong-

est fire. Then white is applied which is kept slightly raised, having a convex shape; it requires a lower temperature for baking. If any bubbles have appeared in the process of baking they are refilled and rebaked. This done, the white portions are given shape with emery powder. Now, the pink motifs—lotus flowers, rose, and, sometimes, chrysanthemum—are painted with very delicate outlines and shadings. Transparent ultramarine is used for painting blue lotuses. Transparent yellow is used for the centre of the flower. These require a very low temperature for baking and when the final baking is over, the enamel is ready for polishing.

Formerly, the two knobs of the bracelet used to be of *makar*-shape but the Banaras master goldsmiths introduced elephant heads with interlaced trunks. This innovation, enamelled all white with minute floral scrolls on it, is the most attractive form of Indian bracelets (*karas*).

After the completion of the enamelling and its final polishing, the hollow ornament is filled with shellac on which precious stones, mostly diamonds and white sapphires, are set. From the very beginning grooves are made for this setting in the form of an artistic scroll. The purest gold-leaf is employed for this setting which is pressed around the gems with an iron bit, forming an edge around them. At this stage the ornament is ready for wear.

It is hoped that proper attention will be paid to the study and appreciation of this fascinating phase of Indian enamel, neglected so far.

(R. K. in IWI, 16-2-1964)

CLAY FIGURINES OF VARANASI

Rajghat marks the site of an ancient part of Kashi along the Ganga where the educational establishment of the Rishi Valley Trust now stands. In 1940, a portion of this site was cleared by the railway authorities. This exposed a cross-section of the old city and brought to light several thousands of antiquities. These included a large number of coins, beads of semi-precious stone, pottery, sculptures, miscellaneous articles and, above all, clay figurines which have added much to our knowledge both of the excellence of the clay modeller's art and of social history. About 2,000 clay figurines showing beautiful male and female heads and busts, mostly of the Gupta period, represent the best traditions

in style and technique of the art associated with the golden age of Indian history.

The heads are remarkable for two reasons; first, for the pleasing variety of the styles of hair-dressing which they show and, secondly, for the paintings preserved on some of them. Taken together they reveal a high quality unprecedented in the history of terracotta art. The faces, combining elegance of features with gorgeous arrangement of hair on the head, constitute a gallery for the study of the beautiful types admired in that age. There are hundreds of specimens which elucidate the charming ideals of feminine beauty commonly held then.

The Rajghat terracotta figurines present a feast of beauty to the eye. Each is a lyric expressed in clay. We find in them specimens of *alaka* coiffure shown in the form of frizzled locks arranged on the two sides of the central *kesavithi*. Women in the Gupta period had a fondness for this hair-style, as Kalidas very often describes *alaka* to be the mark of a beautiful face. In *Raghuvamsha* he speaks of the *alaka* hair of Indumati as being *valibhritah* (frizzled or twisted into short spirals). It is explained as *churnakuntala*, showing that the female toilet experts (*Prasadhika*) employed scented paste and powder in order to secure the effect of spiral twisting. In the description of Yakshini living in separation from her husband, the poet refers to her hair as *lambālaka*, or hair loosely falling on her shoulders, implying thereby that the devoted wife had denied to herself the luxury of toilet. The poet also refers to *simanta* which Mallinatha explains as the central parting of the hair (*mastaka-kesa-vithi*). Some specimens show a gem on the forehead attached where the hair is parted. Its name is given as *chatula-tilaka-mani* in Bana's *Harshacharita*. In another place Bana refers to the use of a ruby (*padmarāga-mani*) for this purpose.

EXCELLENT SPECIMENS

Scholars have already observed the gorgeous, wiglike arrangement of hair on the clay figurines of the Gupta period. There are some excellent specimens showing a hair-style in the form of a peacock feather turning at the ends and arranged on the two sides of the central parting. A straight sweep starting from the *simanta* ends in volutes. This is described by the epithet *barhabhāra keśa* in *Meghaduta*. The style imparts a princely dignity to the face.

The aristocratic appearance is heightened by full, round eyes, a prominent nose, full lips and prominent cheeks.

Of special interest are those female heads in which the hair-style resembles a honeycomb. This beautiful design seems to have had a vogue in many parts of the ancient world. A recently discovered marble bust preserved in the Metropolitan Museum of Art, New York, representing the Roman matron Cominia Tych of the time of Emperor Flavian, shows that this coiffure was known in the classical world, too.

In some figurines, the hair is tied in a single or triple topknot which is interwoven with a flower garland and fastened with pearl festons (*mukta-gunonnaddha antargata-sraja mauli* in *Raghuvamasa*). In the Ajanta paintings some of the female figures show a conspicuous mass of hair secured on one side of the head. It is probable that its technical name was *dhammailla* as given in the *Amarakosha*.

About six figurines show a style of coiffure in which the right side consists of matted locks and the left half spiral curls (*alakāvali*). These may be regarded as heads of the Parvati-Paramesvara type combining the male and female forms of the deity.

Religious figures found at Rajghat are very few. The best piece amongst them is a singularly majestic head of Siva showing prominently the crescent and the matted locks. This represents the best traditions of Gupta Śivalingas from Bhumra and Khoh. The lower portion of a four-armed Vishnu terracotta was also found.

RICH ORNAMENTATION

A plaque representing the scene of *Asoka-prenkha* is among the best. It shows a woman gracefully poised on a swing suspended from the branch of a full-grown Asoka tree. The rich ornamentation of the female figure consists of a very attractive *chhanavira* in front, an *ekāvali* of pearls round the neck, a *bātanka-kundala* (round ear-ring) in the left ear, and bangles on the arms and legs. This piece of art reflects the culture of the age with its emphasis on love of nature and sylvan sports, and a general interest in life under the open sky.

We have also a plaque from Rajghat showing dancing *dampati* figures. A fragmentary terracotta represents the favourite theme of a woman holding a mango branch in the right hand and

tempting a *krida-suka* to nibble at the fruit. This theme was popular with the artists of the Kushana period, too, and is represented both in the sculpture and the terracottas of Mathura.

A circular plaque showing a Kinnaramithuna, a pair of centaurs, is also worthy of notice. Another plaque shows a *lubdhaka* (hunter) feeding grass to a spirited deer. The hunter has a short dagger (*asiputrika*) attached to the girdle on the right thigh. The heavy coat gathered on the sleeves and unbuttoned on the chest leaves bare the front portion and emphasises of the lower regions. On his right side hangs a bundle, probably of peacock's feathers.

Two more choice pieces show an extremely beautiful *mardan-gika* enraptured in playing on a small drum and a boy partaking of some eatables in his right hand.

It seems that levels earlier than the Gupta period were hardly reached when the excavations were halted at Rajghat; but a fine Śunga piece discovered as a stray find bears testimony to the existence of earlier art traditions at Rajghat in the age of the Śungas.

SPIRAL CURLS

We have referred above to the second noteworthy feature of the Gupta terracottas from Rajghat—the colour and the fine line paintings on them which throw new light on this art. The colours reveal the use of brush by skilful painters. Unfortunately the number of specimens preserving this feature is limited; but there is enough to give us an insight into his technique.

The sari of a female figure is painted in wavy bands of red and white and the breast band (*kucha-pattika*) is indicated in black. On the figure of a small boy the short knickers are marked by vertical bands in alternating colours. Both these styles are shown in the Ajanta paintings. On some female heads the painter has indicated in fine black lines the hair on the head, and ornaments such as armlets, torques and necklaces falling on the breasts (*stana-bāra*). In others the eyebrows and the lines of the eyelids are marked.

The painted colours invariably show a prime coat of some neutral colour which appears to be made of the soft earth commonly called *multani matti*. The undercoat gives polish and fixity to the colours. A scientific test of the terracotta colours is neces-

sary in order to find out how far they resemble the pigments on the wall paintings of this period. It, however, appears from superficial observation that *hirmachi* and *geru* were used to produce the red paint which Kalidasa, in *Meghaduta*, refers to as *dhāturaṅga*. *Ramaraj* was used for light yellow and *mansil* for bright yellow. Banabhatta speaks of a deep yellow colour produced from *manahsila*, an arsenic colour. For green we have the orpiment or powdered verdigris (*jāngal*), and the black was invariably obtained from *kajal* or lampblack. Bana also refers to the mixture of several colours in the painter's art to produce new shades (*chitrakarmasu varna-samkarakā* in *Kadambari*).

Kalidasa describes a painted terracotta figure only once in his works—the painted clay peacock (*chitrīta mṛittikamayura*) in *Sakuntala*. The phrase *varanachitrīta* must have indicated the painting done by an artist on a clay peacock of its eyes, neck and feathers with richly coloured eyelets in the same style as is discovered on the Rajghat female figures. The Gupta artist, trained to look at each object in terms of the beautiful, was capable of imparting an artistic quality even to ordinary pieces such as toy figurines.

(V.S.A. in IWI, 16-2-1964)

CURING OF NEW RICE

It is well known that rice from freshly harvested paddy, familiarly called 'new rice,' has poor cooking quality and is not easily digested. It cooks to a pasty mass, has poor swelling quality and gruel losses are heavy. Old rice, on the other hand, cooks to a soft fluffy product without any pastiness, the cooked grains standing apart. Hence the preference for old rice which has been stored for some period (six to eight months). With the increase in population and growing demand for rice, methods which would hasten the process of ageing new rice would be welcome, as the stocks immediately after harvest would become available for consumer use.

Scientists at the Central Food Technological Research Institute here set to work on this problem some eight to nine years ago. Based on the observation that the stacking of freshly threshed paddy in a heap, which developed heat and high humidity, improved its cooking properties, it was considered that a "wet heat" treatment of paddy could be a suitable method for rapid ageing

of paddy. Steaming, which is a simple form of wet heat treatment, was found effective for curing of new paddy. This treatment was, in effect, a very gentle form of parboiling of the paddy. The method as finally worked out was as follows: The freshly harvested paddy held in cylindrical iron kettles, was steamed for about 15 to 30 minutes, allowed to stay hot in the kettle for another half to one hour and then cooled and dried by spreading in the shade or mild sun. Milled rice from paddy thus treated had all the cooking properties of new rice besides a higher vitamin content. This practice, first tested in a rice mill in Mysore in 1956, has since become popular in rice mills and is being practised for quick ageing of new paddy. In fact, this treated rice is often passed off by merchants as old rice as it fetches a higher price.

For household cooking of new rice a simple cooker was also developed in which the new rice soaked in water for some time is first steamed for about 15 minutes and then immediately cooked. The pastiness, characteristic of new rice, is avoided by this method although it does not swell as much as naturally aged old rice. In the commercial curing of fresh paddy described above, the drawback was the rather high breakage in the rice milled from the steamed paddy. A curing process for milled raw rice, was, therefore, investigated. Storage of rice in closed glass containers or in bulk in a closed hot room maintained at 50-60°C. was found to cure the rice in about a week's time. Humid heat treatment at higher temperatures was found to reduce the curing time to a few hours. The rice had, however, to be heated and cooled in a closed system as otherwise it developed cracks very quickly. (A few rice grains put in the sun will show up such cracks within a few minutes). The final method developed and adopted for curing in 1962 was to heat the new rice in a closed rotating drum to a temperature of 90-100°C for about 45 minutes. The heated rice is quickly put in gunny bags and allowed to cool slowly overnight. In this procedure the high humidity combined with the heating resembled the action of steam in effecting the curing. At a seminar held at the Central Food Technological Research Institute in March 1963, the cured rice was shown to cook in exactly the same way as naturally stored rice. This same principle of heating in a humid atmosphere has been found suitable for enrichment of milled raw rice with calcium and B-vitamins.

(*The Hindu*, 23-8-1963).

SECTION VII: FOLK AND OTHER ARTS

THE FOLK PAINTINGS OF ORISSA

The folk paintings of Puri—well known for centuries to pilgrims and visitors to the Jagannath Temple—are among the most typical creations of contemporary Indian art. They are the work of a shrinking number of families of artists settled in the vicinity of the Temple and in nearby villages of the Puri, Ganjam and Cuttak districts. These folk artists have for generations kept up the traditional methods of preparing their material and a characteristic style.

The whole of Orissa and, mainly, the area of the delta of the Mahānadi and Brahmāṇī rivers abound in works of Old Indian and medieval art, especially architectural and sculptural. The area is even today noted for its wealth of folk-lore and folk-art. It is, however, noteworthy that the paintings of Puri betray no noticeable affinity with the rest of the preserved Orissa paintings past and present. They are clearly unrelated to specimens of both early or later Buddhist frescoes, which have been discovered in a number of rock shrines, nor do they have much in common with the temple paintings of a later era or the paintings with which the inhabitants of eastern Orissa are still accustomed to decorate the outer walls of their houses on festive occasions. Furthermore both types of illustrations by court painters known to us from old manuscripts are entirely different in character. In Orissa manuscripts on palm leaves were decorated by a comparatively rare and completely different technique—pricks made by an iron needle—and were, as a rule, never coloured. It is true that many manuscripts on hand-made paper have fine, colourful illustrations, but they are more likely influenced by miniature paintings from the north-west of India, mainly Rājasthān. If the assertion can be taken for granted that the tradition of Puri paintings goes as far back as the time of the building of the Jagannath Temple at Puri, i.e. the 12th century A.D., the conclusion seems on the whole acceptable that these paintings have preserved and brought to life elements of the original culture of the Orissa tribes. Finally, the Jagannath cult itself is probably of an earlier origin, being alleged to be a continuation of the ritual

traditions of nearby Saoras, who live in a tribal community even today and are famous for their folk-art.

The Puri paintings are known as "pata-paintings", the term being derived from the name of the material on which they are executed. A picture is painted on two pieces of canvas of equal dimensions which have been glued together and reinforced with home-made chalk paste. The layers of paste are smoothed on both sides so as to cover the structure of the fabric. The front side is then used for painting. Colours of local origin, mixed with glue obtained from tamarind seed, are employed. The original colours were: white, black, yellow, (indigo) blue, red and green, all bright and contrasting. Brown and violet hues can also be found occasionally. A finished painting is coated with transparent varnish which gives a glossy surface and protection from humidity.

The paintings vary in size, ranging from small circular pictures measuring only a few inches in diameter to large "canvasses" up to two feet wide or more. They served primarily as souvenirs for pilgrims coming to Puri for the great summer festival—the Rathajātra. On these occasions a large wooden statue of Jagannāth is located on a vehicle and pulled through the streets of the town. Hundreds of thousands of pata-paintings have been taken to all corners of India by the pilgrims. The pictures have also been used in Orissa to decorate the interiors of houses—either hung on walls or simply propped against them. The central subject used to be Jagannāth, portrayed either alone or in the company of his brother Balarām and sister Subhadrā. Also frequent were motifs based on the Rāmāyaṇa, the Purāṇās, the life of Kṛishṇa and Hinduistic mythology in general. Comparatively rare are illustrations of local legends and historic events. On the other hand, pictures of animals and fantastic creatures, portraits and folk ornaments are frequently encountered.

Indeed the charm of the paintings of Orissa is seldom equalled even in India, a country famous for its wealth of folk-art. The popular artists have endowed them with unmistakable characteristics: vitality, earthy colours, simplicity of style, a sense of realistic detail without excessive descriptiveness, and a naive humour. They are easy to understand, have exceptional decorative qualities and attract the viewer at first sight. Although today the folkpaintings have come up against the stiff competition of imported coloured prints in the bazaars and stalls clustering

around the Jagannāth Temple, their popularity with lovers of folk-art productions is not likely to diminish.

(M. Khasa in *New Orient*, 1962, No. 1, p. 19).

THE BISON DANCERS OF BASTAR

The bison dance of the Marias of Bastar can claim a very high place among the folk and tribal dances of India. It expresses the joy of the wedding and is an invocation for protection and fruitfulness. Its costumes are remarkable, being both picturesque and imaginative, suggesting at the same time the tribe's intimate links with nature.

The Marias display a surprisingly mature understanding of life. Their women do not remain passive and submissive and have an active role in the household. Husband and wife share responsibilities equally. There is no function at which the wife plays a merely subordinate role. Whether it is attending a funeral, sitting together to drink rice-beer or participating in a dance, she is the equal of her husband. But it is in the last-mentioned activity that the Marias excel.

Havelock Ellis once said that "dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction from life; it is life itself". Judged by this observation the Marias must be considered an extremely vital and dynamic people, for there is a sense of exuberance in their life. And this expresses itself in their dance. The Marias dance at all important festivals which propitiate the earth or the tribal gods. Sowing and harvesting are also festive occasions. However, the most significant event is the wedding ceremony and it is on this occasion that the bison dance achieves a high symbolism.

Dr. Verrier Elwin, the eminent anthropologist, has noted the simplicity of the Maria wedding ceremony. It consists of three important rites: the dance and the feast that follows; the pouring of water from the roof of a house on to the bridal pair; and the ceremonial consummation of the marriage. In this ceremony, the dance serves a twofold purpose. It helps to protect the bridal pair by the weaving of a magic circle round them, and "imparts something of the energy and fruitfulness of all dancers to the couple".

The most striking feature of the dancers is the head-dress. Its chief attraction lies in its bison horn, treasured in every Maria

dwelling. Above this are large tufts of peacock and wildcock feathers. An ensemble of threaded cowrie-shells partly covers the face. The dancers carry a large, elongated drum—some four feet—beating the right side with the bare hand and the left with a stick more than a foot long.

The women wear numerous necklaces of beads and spherical and flat brass pieces and a flat, circular hat. Thick rings adorn the arms, the wrists and the ankles. During the dance, while the men drum out the rhythm, the women gyrate within a circle, the left arm of each resting on the left shoulder of the one next, and the right hand holding a long slender stick which is beaten on the ground to the rhythm of the movement of the legs. "The men, carrying their long drums, move in a great circle with a large variety of turns and changes; the bisons charge and fight each other, pick up leaves on the points of their horns, and chase the girl dancers." The young, sometimes overtaken by the zeal of the dance, suggest the actions of a frisky bison, effectively using the horns.

The horns for the head dress come from a type of bison found in the dense forests of Bastar and called *gaur*. In some dances a replica of this animal is kept in the centre. Usually two of the young dancers wear a sackcloth, shaped like the bison's body, and sport a pair of horns. Their bodily movements are such as to evoke the idea of a bison. The sticks in the hand of the women signify the driving of a large herd of *gaurs*. The dance is accompanied by choral singing.

"The Indian folk dance is simple without being naive, for behind its implicitness lie both a profundity of conception and a directness of expression which are of great artistic value." This remark is particularly applicable to the bison dance. It invokes through the joy of dancing blessings for a secure future and is at the same time an expression of love, laughter and life itself.

(T. Narindra Paul Singh in *IWI*, 5-8-1962, p. 19).

THE RURAL GAMES OF TAMIL NAD

An American scientist who was travelling with me in a bus through the coastal towns of Ramnad district a few days ago was almost in ecstasy when he saw a bevy of girls playing the game 'Pandi' in a wayside village on our way. "It is 'Hop-Scotch' " he said with a broad smile in his face and with some ego, which I

could perceive from his tone, threw at me the question, 'from where was it imported into this country?'. Obviously, the American felt that we were on the 'importing end' always and in everything!

The game which goes by the appellation 'Hop-Scotch' in America and Western Europe and known as 'Pandi' or 'Thattu' in these parts appears to have been in existence in Tamil country even 5,000 years ago. The passing reference made to this game in Tamil classics and religious literature leads one to the conclusion that this is not at any rate 'exotic' to the soil. So are the games 'Blind man's Buff' and 'Hide and Seek' played in European countries and which go by the name 'Kannamboochi' in this part of India have been in vogue since time immemorial. But how these games became so universal is a question difficult to answer with some authenticity and in fact no thought seems to have been bestowed on it by any one so far.

REFERENCES IN TAMIL CLASSICS

References have been made in Tamil classics and ancient literature to games and sports as also pastimes which were popular in Tamil Nad. But they help us only to know the names of the games and not how they were played and things like that with the result that we have to be content with cataloguing them in the list of 'forgotten games of Tamil Nad'. One thing is clear, however, that games and sports as also pastimes peculiar to these areas were evolved thousands of years ago and some of them are played even today with great enthusiasm by young men, women and children in rural areas of Tamil Nad although people in urban areas have developed a fascination for the 'exotics' from Western countries.

TAMIL BULL-FIGHT

The Tamilian bull-fight known as 'Jallicattu' which is held during the Pongal festival in January every year has a religious significance. The 'fight' which involves injury to neither party, unless the man is careless, symbolises the 'trial of strength' between the man and the animal, the co-workers in the production of agricultural wealth'. The Mattu Pongal (Pongal for the bull) celebrated on the day next to the Pongal festival indicates how men showed their gratefulness to the animal for the services it rendered to them in producing wealth. 'Jallicattu' known also as 'Manjivirattu' is a popular sport in the rural areas of Madurai

and Ramanathapuram districts and a number of strong, intelligent young men who practice bull-fighting as a sport all through the year participate in it with great zeal to show their prowess. Jubilant crowds could be seen moving from one village to another to witness these 'valiant young men' bringing to bay and vanquishing the fearsome bulls with sharp horns let loose in mad frenzy. The enthusiasm will be more pronounced if the 'show' for the day involved the participation of a "Victor of many battles" or an "unconquered vagabond".

This was perhaps the precursor to the sheep or ram fight and cock-fight which came into being at a later stage. The ram fight and the cock-fight were developed as a regular pastime and they were held in almost all village communities at periodical intervals. There is mention in "Jeevakachinthamani" to the practice of resourceful men importing quality breed of sheep and cocks for rearing for purposes of such 'fights'. The Chalukya King Someswaran who ruled in Deccan in 1131 A.D., is stated to have patronised the game of cock-fight. Sharp steel nails and sometimes even sharp knives are tied to the legs of these birds which when the birds attack each other and at times even while flying in the air in the 'battle field' badly wound them. If the competitors are not separated in time by the owners, the weaker of the two is sure to be killed. The spectators who gather around the cock-pit to witness the show sometimes indulge in "betting" as in horse races and keep the birds in good humour by cheering them.

The ram or sheep fight wherein the animals clash against each other with their steel-like heads with a loud bang thrills the spectators. Some of these wild sheep at times fight even a hundred rounds to decide the battle; This sport for the domesticated animals was among the pastimes of the ancient Tamils in this part of the country and is in vogue even to-day. But the tendency is growing among the breeders to make these 'fights' purely commercial ventures.

There have been games traditionally played by men, women and children both individually and in groups in the rural areas of Tamil Nad. There were also mixed games in which men and women participated. But these sports and games wherein men and women participated were held in connection with religious festivals like Pongal. The 'Karagam', 'Kummi', 'horse-dance' and 'peacock-dance' belong to the class of mixed games which are held even to-day. These traditional games which are a unique

feature of Tamil Nad require the participants to undergo intense training to acquire agility of body and mind besides acquiring a knowledge of folk songs.

According to the Tamil classic 'Tholkappiam', training in games and sports was considered a must for girls in the territories of the Cheras, Cholas and Pandyas. The games were so designed as to develop their body and mind and to enable them to play their part well in life. Almost all of them were indoor games. 'Kolam'—drawing of pictures and designs with white stone powder—which could be seen being drawn by girls on the floor in front of houses, was practised as a pastime by girls right from the age of three. Practise of this art developed their imagination and artistic tastes. Even to-day in villages small girls could be seen vying with one another in drawing 'kolams' in front of their houses.

"Pallanguzhi" which is played, with cowries and tamarind seeds in a thick wooden plank with 14 hollows or shelves is a traditional game for women of Tamil Nad. Although women folk in towns have given up all other traditional games in the face of modern civilisation, this game seems to have an enduring attraction. According to latest reports even American women appear to have taken to this game with great enthusiasm by calling it 'Kala.' It is said that 'Pallanguzhi' boards are in great demand in the United States now. Three types of playing viz., 'Muthattam', 'Pasuvattam' and 'Katattam' are in vogue in this game and the cowries used range from four to twelve depending on the type of play selected for the contest. This game requires of the player, quick grasp, imagination and memory power.

Using light wooden balls numbering more than three women folk in the Southern districts play the traditional game 'Ammanai' which is performed as a 'big feat' in circus shows to-day. It will be a thrilling sight to see the girls keeping a number of balls in the air by throwing them one after another from both hands in different designs exhibiting remarkable agility. From the references made to this game in Tamil religious literature it is clear that the game came to be called 'Ammanai' after the verses 'Ammanai' (which were in praise of the king) sung by the players while tossing the balls. 'Kolattam', is a group game of beating colourful sticks about a foot long to the accompaniment of songs.

Kite flying, marbles game, 'Kitti' (a primitive form of cricket played with sticks), 'leap frog' (game in which a youngsters stoops

down and another vaults over him) and 'top spinning' are some of the games which are played with interest by children, particularly boys. The game 'Nondi' wherein a boy hopping on one leg chasing a number of others within a square-court is also popular in this part of the country.

The favourite sports which men play even to-day in villages in Tamil Nad are 'Chadugudu' (called Kabbaddi in certain other parts of India), wrestling, swimming (known as 'Orai' in ancient days) and 'silambam'. Of these 'chadugudu' and 'silambam' could be termed as traditional games of Tamil Nad. The former is a group-game and the latter is a game for individuals.

SELF-DEFENCE

'Silambam' which is practised with a bamboo stick, about six-feet-long was developed as a form of self-defence. It was practised by every able-bodied man in Tamil Nad. The game involved the twirling of the stick with the hand and sometimes two sticks were wielded one in each hand. It is said that a skilful player could keep the enemies at a safe distance and make good his escape. There are two types in 'silambam', known as 'vālsilambam' and 'kōlsilambam'; the former is played with swords and spears and the latter with bamboo sticks. Mention about the popularity of the game among ancient Tamils is made in "Thiruvilayadal Puranam". Generally the Kallars and Maravars, the warrior tribes in the Southern districts of Tamil Nad, practised this game and regular schools were conducted in villages to teach young men the techniques of the game. With the advent of the British Rule in India, the activities of the martial tribes were curtailed and the practice of 'silambam' was prevented by the authorities as a measure of safety. The 'mock-fight' or 'silambam' players could be seen during the festivals in villages.

Archery, chariot racing, spear throwing, tree-climbing, jumping over walls and trees were practised in the past but were given up in course of time. The Indian chess known as 'chaturangam' and draughts known as 'chokkattān', 'thayakkattam' and the game of 'three tigers and fifteen dogs' continue to be pastimes in villages for men and women. The Tamilian method of wrestling involves no cruelty or pain to the defeated, unlike in the international wrestling in vogue to-day. If a man is thrown on his back he is considered defeated. It is a popular pastime in rural areas.

(Madurai correspondent, in *The Hindu*, 14-1-1964).

INTERNATIONAL THEATRE SYMPOSIUM: A QUEST FOR MUTUAL UNDERSTANDING

Tokyo--November 1963

By

DR. SURESH AWASTHI

The playwrights, producers, actors and stage-designers met to explore the nature and the process of mutual exchange and influence in the field of theatre between East and West. In their exploration they found that throughout the long history of theatre of 2,500 years there have always been mutual exchanges between East and West and theatre has been a truly international art. It presents instances of striking similarities in styles, forms and conventions between the theatres of different nations geographically and culturally far apart from one another.

The playwrights of different nations and different periods have often found similar solutions to the technical problems of playwriting and the theatre of their times developed similar conventions for meeting the requirements of the physical conditions of the theatre for which they worked. The chorus performed the same dramatic functions in the Greek plays as it does in the Ras-Lila plays of North India. The Sutradhar—the narrator performed the same dramatic functions in the Anka Nat of Assam during the medieval centuries as he does in our own times in the plays of Bertolt Brecht. Highly stylized and choreographic acting in the Kabuki and Noh plays of Japan is very similar to the acting in Kathakali and Yakshagan plays. The French playwright Jean Anouilh is using prologues in his plays in the manner of the Sanskrit drama. Producers in the West are discarding the proscenium arch theatre and in adopting the theatre-in-the-round and central staging styles of production are using many conventions of the Indian folk theatre which has a great variety of production styles using open-air platform stages.

Beginning from Meyerhold in Russia in the first decade of the present century many producers and playwrights in the West have looked to the theatre of the Asian countries for creating new forms and styles. And East has been borrowing from the Western theatrical traditions for more than a century to create a

modern drama of action and conflict and develop a theatre presenting the illusion of reality. This process of exchange has become more varied and significant during the last four—five decades and intermingling of Asian and European theatrical concepts and traditions has played a significant role in enriching the theatre art in our times. Sometimes one has a feeling that the new experimental work in theatre both in the sphere of play-writing and playproduction, both in the East and the West, is largely inspired by this process of exchange. The migration of dramatic forms and conventions from one country to another, from one cultural region to another, resulting in new theatrical manifestations and conventions is indeed the most fascinating aspect of the history of the world theatre.

Some forty delegates and observers from twenty-two countries participated in a symposium held in Tokyo in November, 1963. The Symposium was organised as a part of the Unesco's Major Project for Mutual Appreciation of the Eastern and Western Cultural Values. The main theme of the Symposium was—Mutual Exchange between East and West in the Field of Theatre. The other topics for discussion were (i) the role of theatre in contemporary society (ii) the traditional theatre and prospects of new experiments and (iii) cultural and material needs of the theatre assistance from Governmental and non-Governmental sources. Each delegate was supposed to write a discussion paper on one of these four topics and also a report on the theatre of his country covering all the four topics.

On the basis of the reports presented by the delegates and the discussions held one can talk of some general facts and tendencies of the world theatre. In Asian countries specially in the developing countries, theatre is expanding and gradually taking a significant place in the cultural life of the people. Though the modern theatre in Asian countries is only a little more than a century old and has evolved under the impact of the Western theatre, these countries have rich heritage of traditional theatre and this theatre is even today a living and vital theatre entertaining large audiences specially in the rural areas. This situation has created a kind of artistic conflict in the theatre of Eastern nations because the traditional and the modern theatres have not been artistically integrated. The reports also showed that though there was a great theatrical activity in the Western countries and theatre was playing a vital role in society it was

really not very prosperous and healthy and most disturbing fact was that it was losing its audiences.

There were lively debates on various topics and the delegates made valuable suggestions which one hopes would greatly help our work in the theatre. The Symposium re-affirmed its faith in the great role that the theatre can play in contemporary society and urged for greater assistance to the theatre both by the Government and non-Governmental agencies. Discussing the subject of the traditional theatre and its value for new experiments the Symposium strongly recommended the preservation and revitalisation of the traditional theatre of the Eastern countries. The Symposium also felt that it is only by preserving the traditional theatre of the East that the East would really be able to make some distinct and valuable contribution to the theatrical exchange between East and West.

Discussing the process of the exchange between East and West in the field of theatre the Symposium noted with satisfaction the existing nature and programme of the exchange both of factual data and of artistic techniques. The Symposium recommended that the existing agencies functioning at the national and international levels should be strengthened and new agencies created for expanding and intensifying the exchange programme. The Symposium also suggested that a new centre should be established in one of the Eastern countries on the lines of the Theatre of Nations in Paris.

During the discussion on the topic of exchange the Indian delegate made a strong plea for a greater exchange between the Eastern countries themselves. The existing situation he said was most unfortunate that the Asian countries knew very little about each other's theatre though they share common artistic features and theatrical conventions. During the Symposium and in informal talks with the delegates of different countries the Indian delegate felt that we have failed in projecting a unified and correct theatrical image of India abroad. The Asian Theatre Institute attached to the Sangeet Natak Akademi could play a significant role in this respect. The Indian National Commission for Unesco could also perhaps organise a similar Symposium with a greater emphasis on the Asian theatre and with a view to redefine its concepts and conventions.

THE NAGAS OF NAGALAND

By

BIRENDRA KUMAR BHATTACHARYA

"This is our Nagaland", said a proud girl to me on a fine November morning, 1953 standing on a hillock and pointing her finger to the circle of blue hills around. We were going to the village Kikrema which was in the itinerary of our goodwill mission tour in the Naga Hills. The new State had not yet been born then, but only conceived. "The Nagaland" claimed a Naga writer at that time, "covers an area of 25,000 square miles with a population estimated at ten lakhs." The new State that has now emerged is smaller in area and population. The birth of the new State is a happy culmination of their long cherished dream.

The Nagas are a heterogeneous race consisting of about twenty major groups. Each group has its own dialect and uses Assamese to communicate with the other groups. A Tangkhul Naga differs from a Konyak Naga as much in the same way as a Tamilian differs from a Bengalee. Centuries-old isolation and internal warfare mark their inter-tribal and inter-village relationship and it is only very recently that they have developed a sense of political unity due to the impact of events following World War II. Roads, trade and intermarriages are accentuating the growth of social mobility among them. The Nagas are however conscious that they live in one of the most inflammable frontiers of the world.

The Nagas are one of the most intelligent tribes. They are proud, self-conscious and conversant with the methods of their traditional warfare. Like all peasant communities, they too are extremely conservative in their outlook. Although they have willingly given up ancient practices like head-hunting and religion of animism, some of the time-worn prejudices like distrusting a stranger remain. The presence of a greedy trader here or an arrogant official there may aggravate this feeling.

The daily life of the Nagas is simple yet entertaining. The women of the house are up early in the morning, fetch water from the nearby stream and cook food. The men get up a little later

and then eat their food before starting for the field. At home the life of a Naga is centred round the kitchen fire. Important family decisions are made there. The guests are also received at the fireplace. The meal for a guest usually consists of delicate dishes like pork or fried fish and served in a cane-tray (which in the Tangkhul dialect is called Liphang). In the field, the man and woman work together. A Naga peasant is very industrious and grows a number of crops besides rice, like millets, ginger, mustard and potato. A woman has also to fetch firewood when necessary from a distance where it is usually stored by their menfolk. Theft is very rare in Nagaland and therefore the family barn for storing paddy is also built at some distance to save the trouble of carrying big loads home which is really difficult in the hills. The working day closes with the taking of the evening meal which is usually over before dusk.

The old Naga calendar provides for many holidays a year which are called Gennas. Literally, Genna means days of Prohibition or segregation which are observed according to the demands of the occasion either by the individual or the group. The festivals (specially the communal ones) that are usually associated with these Gennas either precede or follow the agricultural operations. The Christian Nagas observe their own religious calendar in which Christmas is held to be the most important festival. There are some Hindu Vaishnava Nagas in the Tuensang Division of Nagaland who follow to some extent the Hindu religious festivals. These Nagas were converted into Hinduism during the middle ages by some Vaishnava missionaries.

Once I went to a village named Samdol in the Naga areas of Manipur (not included in Nagaland), to spend a day accompanied by some of my students. I was then a teacher in a local high school at Ukhrul. At night after the meal, I was taken to a communal house (Long) for the young unmarried girls of the village. As was the custom, I was at first offered a seat and then a tub (wooden) of warm water to wash my hands and feet. Then I was served with a mug of hot water as drink. I noticed that some of the girls were busy with their spinning wheels, while others were busy serving and talking to visitors. The housekeeper appointed by the village was also sitting by my side. One of the girls asked me jokingly whether her profession of farming was not better than that of mine. The Long is a community education centre, the Morung of the girls. The Morung is an institution of the young

Naga boys where they receive training in communal living and citizenship. In these institutions, the young have to live together a certain part of their life. A Naga girl enjoys the right of choosing her life-partner as also the right to divorce which she rarely uses. Marriage is an occasion for great festivity and is usually accompanied by songs and games. Polygamy is not unknown among the Nagas but whenever a man marries more than one wife, he is bound by custom to protect the rights of the first wife.

The physical fitness of the Nagas is generally taken for granted. One may often come across a Naga of such a fine build that will remind one of some piece of Greek sculpture. He is usually a good hunter, a good marksman, and above all a good soldier specially in jungle warfare. His physical fitness is not a little due to the good climate he enjoys in the hills. One is struck by the absence of fleas in a Naga house.

A Christian Naga youth once told me that the land he inhabited was destined to be the promised land of the Kingdom of Heaven by the grace of Jesus Christ. This seems to be a distant possibility.

(HWM, 9-9-1962).

COMMUNITY DEVELOPMENT—A REPUBLIC DAY APPRAISAL

A decade ago, when the Community Development programme was just over a year old, the theme of all-round development of India's vast rural population—with their active and voluntary participation in the process—was not a great deal more than an inspiring ideal. It was a challenge both to the country's government and to its people, and while many responded to it, its sheer magnitude generated a certain amount of scepticism as to whether it would ever be successfully met.

Continued scepticism

The scepticism, often but not always unspoken, has not altogether disappeared, despite the steady expansion of the programme, and it would be idle to pretend that even today the country as a whole is convinced that the Community Development programme has entirely fulfilled the promise it held. But the fact remains that by and large the sceptics have been proved wrong. The programme has not only survived but has been ex-

tended both in its own content and in the physical area of its coverage. In a sense, the past year marked the most important stage in its physical growth; for it was only a few months ago that the programme was extended to cover the entire country.

But perhaps more important than this external growth is the fact that social, political and economic decentralization through community development, Panchayati Raj and cooperatives is now an established fact of our national life. The country as a whole has accepted these concepts and the apparatus has been created at various levels to translate these concepts into reality.

The Final Test

That itself is no mean achievement in a country of India's size and diversity. This, however, will perhaps prompt the question: What, in concrete terms, has this apparatus done and is doing for the country's good? In other words, the ultimate test for the success of the movement will not be the nature and size of the apparatus but its recognizable achievement in terms of the nation's social and economic well-being.

The Structure

Before examining this question, it might be worth-while to have a glance at the growth of the movement and the structure of the apparatus that has been built to sustain it. The Community Development programme began in October 1952 in 55 projects, each comprising roughly 300 villages with a population of approximately 30,000 and covering an area of 450 to 500 square miles. The projects subsequently gave place to smaller units, called development blocks, and today more than 5,000 development blocks, each comprising about 100 villages with a combined population of about 80,000 have been established all over the country. Of these more than 300 blocks have completed ten years of development and over 4,200 have gone through their first five year period. The remaining blocks are in the first stages of development.

Intensive development

Ten years of intensive development, in two stages of five years each, is envisaged for each block, with a nucleus provision of Rs. 1.2 million and Rs. 4.5 million for the two stages respectively. To this are added the resources raised by the community and additional funds made available out of other programmes of rural

development. At the block level, the work programmes are carried out by the generalist Block Development Officer, assisted by Extension Officers who are technical experts in specific fields such as agriculture, irrigation, animal husbandry etc. The block team is assisted by the Village Level Worker, who is a multi-purpose worker trained primarily in agriculture and is in charge of ten villages. Coordination of block development schemes is secured at the district level, and there is similar coordination at the State level.

Basic objective

It may now be interesting to look at some of the broad achievements. One of the basic objectives of the programme was to secure the active support and participation of the people themselves in work for the economic and social development of the community. The people have contributed to the programme in various ways—labour, land, material and cash donations, and the contributions have been substantial. As against the total government expenditure of Rs. 3,431 million on the Community Development programme under the first two Five-Year Plans and during the first two years of the Third Plan, the value of the people's contribution during the same period has been Rs. 1,223 million.

Specific Goals

Some of the more specific programme achievements can also be briefly enumerated here. For agricultural improvement, nearly 2 million tons of improved seed and more than 4.5 million tons of chemical fertilizers have been distributed. In the field of animal husbandry, nearly 150,000 heads of improved cattle and over 2.3 million poultry birds have been supplied. Besides, 167,000 miles of village roads have been constructed and 716,000 drinking water wells have been dug or renovated. For the spread of education among the villagers, 288,000 adult education centres have been started and the number of adults who have been made literate is 7 million.

Impact of Agriculture

These statistics, however impressive they may be, yet fail to give a real idea of the impact of the programme on the life of the country's villagers, and a more concrete picture may perhaps

emerge from some of the specific programmes undertaken during the past year. An important decision taken during the year was to lay the maximum possible emphasis on agricultural production. Special attention was, therefore, given to programmes like excavation and maintenance of field channels, soil conservation and dry farming. Dry farming, which involves the combination of various agricultural practices, provides the only possible means of increasing production in areas of uncertain rainfall. Plans have been made for an intensive dry farming programme in about 1,000 blocks, spread over 100 districts.

Quick Returns

Now that the Community Development programme has spread over the entire country, emphasis is being placed on the intensive development of certain selected areas, so that the impact made on these areas within a reasonably short period of time can have a galvanizing effect on the programme as a whole. This will bring in quick returns and at the same time have a valuable demonstration effect.

One of the fields in which this kind of intensive development has already been initiated is that of applied nutrition. Under an Applied Nutrition Programme introduced in certain selected areas, a systematic attempt has been made to raise the production of protective foods like eggs, fish, milk and vegetables and the villagers are being shown how they can meet their own requirements of these foods with very little investment. Apart from its direct nutritive value, greater production and consumption of these foods would also reduce the demand for cereals. The programme is well under way at several centres and the success of the poultry development scheme at Nilokheri shows how soon and with how little investment an appreciable boost can be given to the production of such protective foods.

Village Volunteer Force

Another major development during the past year was the formation of the Village Volunteer Force which was conceived as part of the nation's over-all effort during the Emergency. Defence Labour Banks were set up in order to pool the donations of labour made by the village volunteers, and over a million mandays have so far been received as donations to these banks.

Implications of Panchayati Raj

Today the Community Development programme cannot be viewed in isolation from the allied institutin of Panchyati Raj. The progressive devolution of responsibility from the old administrative machinery to the Panchayats—the new units of local self-government—constitutes perhaps the most important facet of the evolution of the concept of Community Development. It is now the elected representatives of the village community, and not the officials of an impersonal bureaucracy, who take the decisions on the planning and implementation of development programmes. The implications of this change are far-reaching and can hardly be dealt with in the course of a discussion on community development alone.

Economic Force

One thing, however, is certain. The forces that have been released by the Community Development and allied movements have already demonstrated their capacity for survival and are going to determine in a large measure the shape of our economic, social and political growth in the years to come. Both in its physical coverage and in its functional comprehensiveness India's Community Development programme is a unique experiment in the world and the first fruits of this experiment are already visible. A push has been given to a stagnant rural economy and one can already see stirrings of new life over the vast scene that is made up of the country's 550,000 villages.

Today the villages are dung heaps. Tomorrow they will be like tiny gardens of Eden where dwell highly intelligent folk whom no one can deceive or exploit—GANDHI.

SECTION VIII: NOTES AND NEWS

25-10-1963. At a ceremony held in Unesco House in Paris, the first volume in a new series of art books called "Man Through His Art" was presented to the Director General of Unesco, Mr. Rene Maheu. The series, sponsored by the World Confederation of Organizations of the Teaching Profession (WCOTP), is intended as a contribution to Unesco's Major Project for the Mutual Understanding of Eastern and Western Cultural Values.

Altogether 15 volumes are to be published over the next seven years, each devoted to some enduring theme of man's existence and illustrating the theme with masterpieces of art from different civilizations and different ages. An international group of scholars and art historians are co-operating in the preparation of the volumes.

The title just issued treats the theme of *War and Peace*. It contains works of art ranging from the 3,500 B. C. Saharan rock paintings (the Archers of Tassili) to the present day and including heroic epics of ancient India and Greece (the Mahābhārata and Homer's Iliad), and the Chinese Buddhist cave painting "Meditation before the Setting Sun", which expresses visually the Chinese saying that "Peace comes through a man's ability to listen not only with the ear but with the mind, not only with the mind but with the spirit."

War and Peace will be followed by volumes on *Music* and *Man and Beast*. Other titles planned in the series are *Festivals*, *The Human Face*, *The Family*, *Dreams and Fantasy*, *Death*, *The Experience of God*, *Love and Marriage*, etc.

In addition to the *de luxe* series, a special schools edition is being prepared for use by teachers of art, history and social studies. Each volume will contain a collection of individual plates in a wallet folder, accompanied by a text explaining the approach of each culture to the particular theme.

Art teachers will be able to use the reproductions for discussions on technique, as a theme for an essay, or as an example of treatment of the subject. For the history teacher, the works will offer a link between man's art and his social or political history, while teachers of social studies may make comparisons between man's creative work in many fields—painting, pottery, sculpture, scrolls or cave paintings.

Further details regarding publication dates and prices of the volumes may be obtained from WCOTP, 12, rue de Ponthieu, Paris, or from Educational Productions Ltd., East Ardsley, Yorkshire, England (UNESCO FEATURES).

25-10-1963. Most large museums nowadays have restoration laboratories where specialists, working with chemists, biologists, etc., keep a vigilant eye on the "health" of art treasures. These rarely publicized activities were

the subject of a meeting organized during September in Leningrad and Moscow by the International Council of Museums (ICOM), with assistance from the Soviet ICOM Committee and the Soviet Ministry of Culture.

Some 60 specialists in restoration and art historians from 17 countries compared current techniques and methods, in particular those used to preserve mural paintings and art works carried out on paper, and discussed various problems such as the training of specialists in restoration, and co-operation with scientists.

Delegates referred widely to Unesco's programme for the protection of cultural property in debates led by Sir Philip Hendy, Director of the National Gallery in London and Chairman of ICOM, and by Mr. Harold Plenderleith, Director of the International Centre for the Study of the Preservation and Restoration of Cultural Property, in Rome. The need to associate Unesco with activities in the field of restoration was also seen in various motions adopted at the end of the meeting such as, for example, the protection of art treasures in tropical, humid regions; the co-laboration of conservation experts and institutions with the Centre in Rome; the publication of special issues of Unesco's quarterly review "Museum" on restoration laboratories and the preparation of paintings; and an enquiry into air pollution and its effects on monuments.

14-12-1963. The Indo-Japanese Culture Association organized at the Government Museum, Madras an exhibition of the floral art of Japan Ikebana as it is called is one of the schools of Kenobo Flower arrangements in Japan. The art is utilised as "the most magnificent medium" to provide artistic decoration to society mansions.

Ikebana or the Japanese floral has an old history and many different schools. Ikenobo has the longest history, and perhaps the biggest enrolment of students. The floral art of Ikenobo began to flourish about 500 years ago in the period known as Muromachi, and, after that period Ikebana found its way into many Samurai households in the Azuchi-Momoyama period.

Miss Okuyama is a professor of flower arrangement is the Ikenobo School of Tokyo started three years ago, and the school, which is very popular among girls offers a two-year course in floral art leading to a diploma.

16-12-1963. Kalamkari or the art of hand painting on cloth is the revival of an art all but lost. K. Ramamurti whose work has been put up for display at the Kunika Art Centre, New Delhi has assisted this revival. Kalasthi, where Ramamurti works, is an important centre in the country producing cloth painting representing ancient legends and myths.

19-12-1963. The National Gallery of Victoria, Melbourne, Australia has paid £ 14,500 (A) in London for a 35 in. high 12th century stone sculpture of an Indian temple dancer. Mr. Eric Westbrook, director of the gallery, said the delicately carved female figure was almost certainly the best example of Indian stone carving in Australia. The figure was found last year amidst rubbish in the Dalhousie estate in Scotland; nobody knows how it got there or when.

27-12-1963. Prof. H. K. Sherwani, President of the Indian History Congress, Poona, urged historians to pay greater attention to research on the history of different centres of Indian culture. He chose for his presidential address to the 25th (jubilee) session of the Indian History Congress the theme "centres of Indian culture", and suggested that historians should bring in particular to the fore the cultural contributions which those centres had made to Indian culture during the medieval and early modern period.

29-12-1963. As part of the concluding celebrations of the Swami Vivekananda birth centenary the Parliament of Religions was inaugurated in Calcutta by Swami Madhavananda, President of the Ramakrishna Math and Mission.

30-12-1963. Inaugurating at Calcutta an eight-day Parliament of Religions in connection with the concluding phase of the Swami Vivekananda Birth Centenary Celebrations Swami Madhavananda, President of the Ramakrishna Math and Mission said: "If religion is to survive, and it must survive for the good of man, we have to compare notes and find out where we agree and on what basis or platform we can all unite and make a united front against irreligion, which is gaining ground everywhere". Eminent scholars, monks of international repute and a galaxy of delegates and speakers from foreign countries representing all faiths attended the Parliament. It emphasized during its deliberations, the universality of all religions as proclaimed by Swami Vivekananda at the Chicago Conference in 1893

1-1-1964. The All-India Women's conference met at New Delhi, Mrs. Masuma Begum presided. In her presidential address, Mrs. Masuma Begum called for greater voluntary effort than at present; to face the multiplicity of tasks facing the country. In the economic and social spheres "the task confronting our generation in India is all the more challenging and can only be performed in a spirit of service and sacrifice," she said. "No other generation of women in India has had the same opportunity to work and serve in the conditions of freedom which our Constitution provides". Mr. Nehru addressed the conference as the chief guest. He noted that the change in the status of women, though it had "very largely" been an urban change, was still beginning to affect the rural masses. "One of the most promising and revolutionary" things was the spread of education among men and women, specially women in villages, he said. Mr. Nehru said laws and measures taken by the Government to improve the status of women were beginning to be acted upon in the rural areas. Mr. Nehru said that the progress of women in India had been "considerable, if not remarkable" in the last few years. But they must remember that the change was "very largely an urban change and has not so much affected, although it is beginning to affect, the rural masses also". It was an "extra-ordinarily difficult" thing, not merely to pass laws, but to change ancient customs which had been adhered to for long ages. "We have set ourselves to do that (bring about change) and I think our Government has succeeded in making some laws and changing old customs," he said. Though they might not be fully acted upon by all people in the rural areas, still they are beginning to be acted upon." The Prime Minister referred to the rapid spread of education, "which is basic to all change" in the country and said;

'The spread of education in a big way in the villages which is taking place now has affected even the villagers' home life and social conditions very much'. The Prime Minister advised the conference to extend its activity among the rural people and help the process of "bringing new ideas into their minds and to some extent modernising them".

3-1-1964. Mr. R. M. Hajaravis, Union Minister in the Ministry of Home Affairs, said that the Government could not feel satisfied "with all that it had done to propagate the study of Sanskrit". Inaugurating the international conference of Sanskrit scholars organized by the All-India Sanskrit Sahitya Sammelan at Gnaziabad he appealed to Sanskrit scholars to devote some attention to the means on how there could be more frequent, intimate and fruitful contacts between the lovers of Sanskrit in this country and outside and what they could do to accelerate such process. The conference held during the session, passed a resolution suggesting that the Government should establish an institution on the lines of the University Grants Commission to provide aid to Sanskrit institutions.

3-1-1964. Musicians and music lovers in their thousands paid homage to the saint-composer Tyagaraja at the 117th *Ārādhana* celebrations, at Tiruvayyār (Tanjore dist.) at his *samādhi* on the bank of the holy river Cauvery.

4-1-1964. The 26th International Congress of Orientalists opened at New Delhi with a call from President Dr. Radhakrishnan to the assembled scholars to dedicate themselves to the task of building a new world, rid of every trace of hatred, intolerance and fanaticism. The President underlined the decisive role the orientalists had to play in shaping the minds and hearts of the people to an attitude of mutual "respect for every man, every race, every culture and every creed". Mr. Kabir, chairman of the organizing committee, also expressed similar sentiments in his presidential address earlier when he asked the Congress to instil among the scholars an outlook in which acceptance of diversity in a unified world would be the guiding principle of thought and action. Foreign delegates who attended the 26th Triennial International Congress of Orientalists told a Press conference that the discussions at the Congress were "wonderful and fruitful". The emphasis at the Delhi Congress was mainly on Indology which had five sub-sections, whereas in all the former Congresses Indology formed only one section. The next International Congress of Orientalists is likely to be held in U.S.A. sometime in 1966.

10-1-1964. A brochure explaining Unesco's activities and their significance in the world today has just been published by the United States National Commission for Unesco. As the title, "The American Interest in Unesco", suggests, it is written with particular reference to American participation and interest in Unesco programmes. Nevertheless, it will be useful to nationals of other countries whose ideals and activities are those of Unesco, most particularly to teachers and discussion group leaders. The simply written, illustrated brochure is obtainable from the Superintendent of Documents, Washington, D.C. 20402 (Catalogue No. S548: AM3/2), price 30 cents. (UNESCO FEATURES).

10-1-1964. Howard Hayden, head of Unesco's Division of Comparative Education, will spend three months in New Delhi at the invitation of the Indian Government, reviewing in detail the organization and work of the National Council of Educational Research and Training.

The Council, which groups nine institutes formerly under the Indian Ministry of Education, is an autonomous body. It will be housed on a seventy-acre campus on the outskirts of the capital. Construction was begun last year of separate buildings for each institute and a central library to serve the whole centre.

The Institutes cover social, philosophical and comparative education; psychological education; educational administration; curriculum, textbooks and methods of teaching; science education; basic and elementary education; fundamental education; audio-visual education; and instruction. The council will carry out research projects, studies and investigations, and will provide post-graduate education for students from all parts of India.

Mr. Hayden will study the work of the new centre in relation to the needs and development of education in India. He is a graduate of Cambridge University, England, and since 1937 has worked in educational administration in the United Kingdom, the Caribbean, the South Pacific, the Far East, and South-East Asia. He came to Unesco in 1953 as Director of the Korean-Unesco Fundamental Education Centre and later directed Unesco projects in Ubol, Thailand, for fundamental education and rural teacher training. He has been the head of Unesco's Division of Comparative Education since 1962 (UNESCO FEATURES).

11-1-1964. Dr. Malcolm Adiseshaya, Deputy Director General, United Nations Education, Scientific and Cultural Organisation, who visited the Sriranganathaswami Shrine at Srirangam (Trichy district, S. India) on December 6 discussed with the authorities of the temple about the proposed renovation of the shrine. He told the temple authorities, that UNESCO would give aid if the temple authorities would guarantee to preserve the ancient arts and paintings in the temple, without modernizing the structures, during the renovation work.

15-1-1964. His Highness Sri Jayachamaraja Wadiyar, Governor of Mysore, said that the devotional compositions of Purandaradāsa were not merely philosophical but were essentially meant to reform society by exposing its lapses, wrongs and weakness and to lead them on to the path of virtue, rectitude, devotion and piety. The great philosopher-saint, had thus contributed much in reforming society by his devotional songs composed in simple style, which could be understood by even the common man, he added. The Governor inaugurated the 4th centenary celebrations of Purandaradāsa 'punyatithi' at Hampi near Bellary.

10-2-1964. The Information Bulletin published by the Trade Representation of the German Democratic Republic, Vol. 9, No. 2 writes in an article "Growing Cultural Ties between India and GDR by W. Muenzer "In the field of Art and Literature 36 exhibitions were shown all over India in 1962 and 46 in 1963. Among these were exhibitions of reproductions of old German masters and modern graphics, exhibitions of contemporary graphics,

academic exhibitions, an exhibition on the theatre of Brecht and several others. Indian artists have repeatedly been invited to cultural festivals of the G.D.R. Likewise artistes from our country came to India. Let me mention here only the G.D.R. Folk Art Ensemble and the Berlin Bach Quartet which reaped enthusiastic applause wherever they performed. In 1963 a German artist showed his paintings in four cities of India and toured the country as a guest of the A.I.F.A.C.S. Indian theatre artists had the opportunity of studying at the theatres and universities in the G.D.R. In 1963 alone, 103 films were screened before an audience of five lakh people all over the country. The G.D.R. is also a regular participant in the Calcutta Children's Film Festivals.

14-2-1964. *In the steps of Alexander the Great:* This is the title of a full-length documentary film in colour now being produced by the Cultural and Scientific Cinema Institute in Athens. Prince Peter of Greece, Chairman of the Orient-Occident Committee of the Greek National Commission for Unesco, is acting as scientific and historical adviser for the film, which will illustrate the contact and interplay of Eastern and Western cultures.

Filming is taking place at various locations along the route followed by Alexander. The production team has already visited Turkey, Syria, the Lebanon, Jordan, Iraq, Iran, Afghanistan, the U.S.S.R., Pakistan and India. and is at present working in Egypt and the Sudan.

Apart from its historic and artistic interest, the film will trace the ethnological and sociological consequences of Alexander's expedition which, over the centuries, have affected traditions, customs, cults and superstitions.

To bring to life the events of the period and the personality of Alexander, the producers are making use of various existing materials, such as maps, mosaics, frescoes, ruins, inscriptions, etc., as well as ancient texts, epic poems, legends and traditions (UNESCO FEATURES).

12-3-1964. *Jagriti* of this date reports that several institutions in Murshidabad district of West Bengal have recently been striving to revive the old muslin industry of the region by using ambar charkhas for spinning and their progress is encouraging.

16-2-64: Mr. Yehudi Menuhin, the Well-known violinist from the West, who attended the recent East West music festival in Delhi said in an informal chat with Pressmen on the eve of his departure, that while the Indian music made a tremendous impact on Westerners, there was a need to avoid too much of "elaboration". Mr. Menuhin, who is also the President of the Asian Music Circle in London favoured a proposal mooted by some of the prominent Indian artistes present on the occasion that a branch of the Asian Music Circle be organized in the Indian capital also. This he felt would provide opportunities for talented young Indian artistes to go abroad and give performance.

28-2-1964. A gift of 14,000 tons of paper for the printing of textbooks for schools in Burma, India, Indonesia and Pakistan was authorized recently by the Swedish Government. The gift, valued at 14 million kroner

(\$2,700,000), forms part of Sweden's effort to assist developing countries. The paper is estimated to be sufficient for the printing of 70 million copies of textbooks. (UNESCO FEATURES).

28-2-1964. During the past ten years, Finnish readers have been able to obtain a number of Eastern literary classics in their own language.

Several works have been translated from Chinese by Mr. Pertti Nieminen, the Finnish writer and teacher: they include *The Middle Way* (1956), *Chinese Story tellers* (1958), *The Great Wind* (1960), and an anthology of Chinese poetry, which appeared last autumn.

The two great Indian epics *Ramayana* and *Mahabharata* have been translated into Finnish by Mr. Juho Savio, a member of the Finnish National Commission for Unesco (UNESCO FEATURES).

1-3-1964. India will be among the many countries represented at the first World Book Fair which takes place in London from June 10 to 20. The range of exhibitors from different lands ensures that the literature of all major languages will be on show.

1-3-1964. Mr. Ian Hunter, Director-General of the Commonwealth Arts Festival to be held in Britain in 1965, visited New De'hi for a few days last month to discuss plans for India's participation in the Festival. He has been assured that India would send an important group of musicians and dancers to the Festival and other participants to the cultural seminars.

Mr. Hunter had discussions with Mr. P. N. Kirpal, Secretary to the Union Ministry of Education, and Dr. V. K. Narayana Menon, Secretary of the Sageet Natak Akademi, about the artistes to be included in the Indian group for the Festival.

While two or three artistes who visited the Edinburgh Festival last year are of such eminence that their inclusion in the Commonwealth Arts Festival is essential, Mr. Hunter hopes that some of the younger musicians and dancers of India can also make the journey to Britain in 1965.

"The theme of the Festival," he emphasized, "is contrast. We want to show the different countries' different forms of expression in art inspired by the same fundamental emotions.

"For example, ceremony and ritual have inspired a great deal in art. In the music contributions, it will be very interesting to bring together, in the same programme of two hours or so, some two or three or even four different countries' expressions. For climate and weather, we could bring together, say, an Indian *raga* inspired by the monsoon with some Australian contemporary music born of the drought".

In London, the music programmes of the Commonwealth Arts Festival will be mainly centred at the Royal Festival Hall. The Royal Academy at Burlington House and the Festival Hall will give space for the art exhibitions.

"The Festival will be held in late September 1965, and the cities selected in addition to London—Cardiff, Glasgow and Liverpool—were chosen because they are the main ports for two-way Commonwealth traffic"

7-3-1964. A week of educational activities from March 2nd sponsored by the University of Madras and The United States Information Service, Madras concluded to-day. The educational week was inaugurated by Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras at the University Examination Hall. Dr. Albert B. Franklin, U. S. Consul General in South India presided; Mr. Abraham M. Sirkin, Director, United States Information Service, Madras delivered the introductory remarks. Several Seminars on The Social Sciences in a changing society, Literature History, Philosophy, Lectures and Film shows were arranged at the Centenary Building, University of Madras, The Presidency College, other City Colleges and the University Departments. Prof. K. A. Nilakanta Sastri, Director, Institute of Traditional Cultures, Madras introduced the Social Science Seminar. More than a dozen American specialists and some outstanding authorities on India's Culture and problems took part in the seminars. The programme provided an opportunity for Indian scholars and students to meet with American specialists in various fields of scholarly work for an extended period of discussion on topics of mutual interest. Through a varied program of talks, informal discussions, exhibits and films aspects of the diverse and many-sided culture of the U. S. were presented and the participants shared the fruits of American and Indian scholarship. The whole programme was calculated to promote mutual understanding of each other, so essential to build a solid basis for future good relations.

SECTION IX: REVIEWS

MARG VOL. XVI NO. 4, SEPTEMBER 1963.

This number devoted to Tibetan Art is of exceptional significance at the present time when the country long famed for its spiritual qualities that found expression in a unique art finds herself trodden under the heel of a materialistic barbarism and its life and traditions rudely shattered. The compilation of the volume now issued has been an effort spread over many years with the result that some of the most notable contributors to the issue like Raghu Vira, Rahul Sankrityayana and George Roerich are no longer with us to see their contributions in print in this excellent number. The researches of older scholars have been drawn upon and the works of Mrs. Rhys Davids, Alice Getty and Edward Conze have been drawn upon besides those of Lama Anagarika Govinda, His Holiness the Dalai Lama and others. The photographs have also been collected from the most authentic sources and superbly reproduced. The result is a comprehensive, authentic and eloquent treatment of the most important phases of Tibetan art: architecture, painting including Thangkas, iconography of which a chart includes about 500 items with a list of their Sanskrit and Tibetan names, bronzes, ritual objects, metalware and bronze ware.

The cover design which reproduces a unique banner woven in gold on a red background is a very pleasing and unique representation of the Buddha figure built upon the tree of life. All concerned in the production of this magnificent issue deserve our heartiest congratulations, particularly the talented editor Sri Mulk Raj Anand whose capacity for artistic organization is reaching newer and higher peaks with each number of the magazine of the Arts he is conducting with such distinction.

K. A. N.

CEYLON: A Pictorial Survey of the Peoples and Arts, M. D. Raghavan, Gunasena and Company Limited, Colombo, 1962. Pages xxxii and 260. Plates 82 and Text figures 8, Bibliography Index Rs. 15/-.

Dr. M. D. Raghavan, Ethnologist Emeritus of the museum of Ceylon, is well known for his lucid and scholarly contributions, to the Social anthropology of Ceylon based on many years of study and work *in situ*. The present volume seeks to present a general picture by bringing together in book-form a series of twenty-four articles he contributed some years ago to the *Times of Ceylon*, suitably revised and amplified, with much additional matter. The book comprises two parts of almost equal length, Part I comprises 20 chapters on what may be called the Great Tradition in Redfield's terminology, and Part II has 19 chapters most of which concern themselves with the backward tribes and the Little Tradition. Dr. Raghavan clearly explains his aim in writing this book in the last paragraph of his preface which reads: "In the production of this work, it has been my earnest endeavour to place in the hands of the general reader as of the tourist from abroad, a comprehensive narrative of the striking features of the variegated social and cultural scene. Its educational value to the rising generation of students, is yet another of its sustaining qualities, a book of information preparatory to a fuller understanding of the land, its traditional arts and culture".

K. A. N.

THE LAST YEARS OF BRITISH INDIA: Michael Edwardes, Cassell, London, 1963 (Allied Publishers (P.) Ltd., Bombay etc., pp. xiv and 250. 25/- net.

Michael Edwardes served in the war in Asia and spent many Years in India and sometime in Burma and China as well. He was an eyewitness of the occurrences in the last years of British rule in India, and his narrative has all the value of a personal memoir, and is sure, some decades hence, to take rank among the 'sources' for the history of the period it deals with. Edwardes is a competent journalist who writes with verve and conviction. He has written other books like *A History of India*, *Asia in the European age*, and *Asia in the Balance*. All of them are marked by the individuality of the author, but none of them is so subjective and impressionistic as the present book. He is quite frank and free in his estimates of men and events, and even where the reader disagrees with him, which may be quite often, he will recognize that Edwardes often presents points of view that are apt to be glozed over or ignored. There is no documentation or

bibliography, and often we are treated to reports of conversations and uncorroborated rumours. The value of the book lies in its being a provocative record of the impressions an English soldier formed on the men and events of a very crucial phase in the history of his own country and of India. The book is very readable and finely produced.

K. A. N.

MĠGENDRĀGAMA (KRIYĀPĀDA AND CHARYAPADA)
WITH THE GLOSS OF BHATṬA NĀRAYANAKANṬHA—
 Published by the French Indological Research Institute, Pondicherry. Editor N. R. Bhatt.

Of the twenty-eight Saivāgamas taught by Lord Śiva, *Kāmika* is the most important. *Kāmika* has three Upāgamas called *Vaktrāra*, *Bhairavottara* and *Nārasimha*. *Nārasimha* is otherwise called *Mṛgendra*. Like *Kāmika*, *Mṛgendra* also consists of four pādas by name *jñānapāda*, *kriyāpāda*, *yogapāda* and *charyāpāda*. *Jñānapāda* and *yogapāda* were published by the Śaiva siddhānta paripālanasaṅgha, Devakottai in 1928. The *Kriyā* and *Charyā*-pādas are now published for the first time by the French Indological Research Institute, Pondicherry. It is said that *Mṛgendrāgama* is so called because it was obtained from Lord Śiva by Indra who was clad in the armour (*Kavacha*) or *Narasimha* (*Mṛgendra*) at the time of his initiation. Being an Upāgama it is a summary of the *Kāmikāgama*. The mention of Advaita in the *Vidyāpāda* already printed, need not necessarily indicate the priority of Śāṅkarācārya or even the Vyāsa sūtras over *Mṛgendrāgama* as mentioned by the editor, since the Sūtrakaras were only the compilers of the ancient thoughts and not their very founders.

The *Kriyāpāda* explains the rules and observances pertaining to the daily worship of Lord Śiva, the various *Mudrās* and *homas* connected with it, the procedure adopted in the initiation of a pupil in the Śiva Dikshā. The *Charyāpāda* which is incomplete lays down the rules about the daily conduct of the Śaivaite.

The commentary is very helpful in getting at the meaning of the technical terms used in the text. It is by Nārāyaṇakanṭha, the grandson of the famous Rāmakanṭha, the celebrated Kashmirian author of many Śaivaite works. The book is a valuable addition to

the Śaivāgama literature. The preface, the glossory and the plates showing the various mudrās and utensils used in Tivayaga are very useful. The authorities of the French Indological Research Institute, Pondicherry deserve to be heartily congratulated for bringing out this valuable edition.

S. SUBRAHMANYA SASTRI

SRI HARSA'S PLAYS WITH ENGLISH TRANSLATION AND NOTES, Published by The Indian Council of Cultural Relations. Editor Bak-Kum-Bae. Price Rs. 45/-.

The Indian Council for Cultural Relations has made a great service to the cause of Sanskrit by publishing all the three plays of Sri Harsa in one volume with English translation and notes. The choice of the Council in appointing as editor of the book, Bak-Kum-Bae a Korean by birth is very laudable as it tends to strengthen the ties of friendship between India and Korea. Mr. Bak-Kum-Bae is to be congratulated for the valuable work he has done. The note on the life of Sri Harsa, the English translation, notes, and the introduction giving the summaries with a comparative study of the plays are valuable to students of Sanskrit and the general readers.

In page 59 line 1 the correct reading is dhvamsīti and not dhvamsāti and in page 180 line 1 it is Bhuktāni and not Bhaktāni. The editor seems to have taken these as correct as he writes in his Notes (1) dhvamsāti = Dhvamsate, and (2) Bhakta = shared, enjoyed. It would have been very helpful if the texts of the three plays had been distinguished by printing on each page the title of the play together with indications of the Acts as is usual in all such texts. We hope that similar editions of the works of Kalidasa, Bhavabbuti and other authors would be issued one by one by the Council.

S. SUBRAMANYA SASTRI

THE RESOURCES, LEVELS OF LIVING, AND ASPIRATIONS OF RURAL HOUSEHOLDS IN NEGROS ORIENTAL, by Agaton P. Pal—A Community Development Research Council Publication, University of the Philippines, 1963 pp. xxvii and 429

"The Resources, Levels of Living and Aspirations of Rural Households in Negros Oriental" is a stimulating research report prepared by Professor Agaton P. Pal of Silliman University. It is a dynamic case study, laudable in its approach, rich in its information and valuable in its conclusions. It contains a generalised methodology for evaluating community development programmes and is thus pertinent to countries like India engaged in structural changes.

The report rightly emphasises that a proper understanding of the socio-economic environment of a rural society is the sine qua non of a sound basis for community development programmes. In fact, the essential consideration of the project has been the establishment of a cultural base line in order that the community development results might be assessed from a bench-mark situation.

With this objective in view, the study spells out a theoretical model of the purpose, philosophy and process of community development programmes in terms of hypotheses of interlocking relationships between the variables—human resource, natural resources, levels of living and aspirations. The model demonstrates how an active human resource on the one hand, can exploit the natural resources to the utmost degree and live a higher level of living; and on the other, will also have soaring aspirations which, in turn, would have a generating influence on the activism of the human resource. In short, it is a model of 'virtuous growth' with active human resources; and of "vicious poverty" with passive human resources. Therefore the purpose and philosophy of the community development programmes should be "to make the human resources into activist in the making of social devices and in their interaction with the natural resources" (p. 10).

The formal statement of the theoretical framework is followed by a testing of these hypotheses for the rural households in Negros Oriental. That has necessitated the operational definition and the statistical measurement in the form of indices or indicators, the different qualities of human resources, the varied types of physical resources and the different levels of cultural resources, levels of living and aspirations of the rural households of the region. The basic data for the report have been collected by a primary investigation of a two-stage, stratified, systematic random sampling of the households in the region.

The findings of the project are highly instructive and surprisingly similar to the socio-cultural characteristics of Indian subsistence agriculture. With respect to Negros Oriental, the hypothesis that a passive human resource depresses the level of living, is substantiated. The region is characterised by behavioral and structural inhibitions such as, belief in destiny ("Swerte"), a heavy dependency burden on the head of the household and a low level of formal education—all of which have combined to inactivate and degrade the quality of the human resource. The economic operations of the households of Negros Oriental are not achievement-oriented but are subsistence-motivated. The level of physical resources is not encouraging either; in fact, the man land ratio has been on the rise and the distribution of land most uneven. Moreover, the lack of proper transport and communication facilities and the absence of a sound system of education have kept the rural people in social and economic isolation from the urban centres; the rural masses are practically uninformed of non-farm job opportunities, progressive ideas and modern practices. As a result of the poor quality of human resources, scarcity of physical resources and relative absence of social contacts between the rural and urban sectors, the levels of living in the rural sector of Negros Oriental have been found to be discouraging, the per household income from all sources being as low as 508 (p. 144).

The resultant low levels of living have had their inevitable sway on the aspirations of the masses. The study has recorded a fairly high percentage of the aspirations of the heads of households to be at the 'wish level' only. The disheartening aspect of this mental set up is that people are not motivated to action, for most of them do not after all see any prospect of fructification of their aspirations in the near future of their lives. In that context, the author aptly stresses the need for presenting the rural people with an opportunity to re-examine their attitudes of hopelessness, even before they would be able to see some possibilities of attaining what they wanted.

Dr. Pal does not content himself with the discovery of facts about Negros Oriental. He proceeds to suggest possible lines of action for enabling people to raise their levels of living through self-help. His policy conclusions relate to the development of an efficient and honest local leadership through delegation of responsibility; the inculcation of managerial skills in the rural masses and the establishment of local self-government. Probably the most

noteworthy and novel proposal put forth by him is that of the establishment of a Community Bank which will be owned and managed by the people themselves and which will have the minimum of governmental intervention. It is maintained that such a bank will "bring about not only economic prosperity but also many desirable latent effects in society" (p. 292). It is only reasonable that such a community credit union should help to boost up agricultural productivity by instilling in the rural population, a high degree of self reliance, responsibility and dynamism. These suggestions for the effective organisation of agricultural effort at the village level are particularly relevant for Indian conditions and therefore, merit careful consideration by our planners.

With such a scientific methodology and clear-cut analysis, the project stands out as a unique contribution to empirical research.

University of Madras

MRS. R. THAMARAJAKSHI

A limited number of copies of the *Bulletin of the Institute of Traditional Cultures*, intended for sale, are available with the Registrar, University of Madras, Madras 5. Orders for them may be placed with him. They will not be sent by V.P.P. but only on receipt of the cost of the copies in advance by Money Order or Cheques or Drafts payable at par at Madras. Postage is extra. The approximate weight of each book is noted against each. Copies will be despatched by registered book-post or parcel. The postage for the copies required may be ascertained from the postal authorities and included with the cost of the copies when remittances are made.

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The second part of the *Bulletin* for 1964 conforms to the same plan as Part I. There are two articles in Section I: one on an ancient Kerala Folk Drama and the other on Hinduism at the Cross Roads discussing the present situation in India in regard to her traditional values. The proceedings of a Seminar on "The Constitution of India and Hindu Jurisprudence" are reported in Section II. The third section carries as usual an instalment of bibliography of books and periodicals of cultural interest. Notices of Institutions, Scholars and Artists bearing on traditional Cultures of South and South East Asia follow in Section IV (a) and (b). Accounts of five exhibitions, one in India, another in Ceylon, two in New York and one in U.K. are given in Section V. Section VI on Arts and Crafts contains the continuation of the account of arts and crafts in West Pakistan part of which appeared on pp. 113-17 of Part I of the *Bulletin*, 1964 and accounts of Hand painted Furniture in Netherlands, "Costume Jewellery" of artisans of Neugablonz in Germany, "handwerk" in the Federal Republic of Germany, new techniques in pottery, and rural crafts. The miscellany in Section VII: Folk and other Arts cover eight subjects viz. patterns of social change in a Burmese family, some problems in Russian translation of Indian literature, abstracts of papers relating to the impact of industrial civilization on Traditional music, the Puppet Theatre, a variety of Filipino Folk-drama, excerpts on Bharata Natyam—Tradition vs. experimentation, modern art in the

Andhra country, and a discussion of the problem of rural development with particular reference to India. Notes and News of cultural interest appear in Section VIII and the last Section IX has reviews of books and periodicals. The sources from which particular sections are compiled are indicated in appropriate places; *Indonesian Abstracts* of the Council for Sciences of Indonesia has been used in the compilation for the part of bibliographical notices relating to Indonesia.

University Buildings,
Madras,
15th December, 1964.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

THE SANGHAKKALI OF KERALA

By

DR. K. KUNJUNNI RAJA

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(Dr. K. Kunjunni Raja has a first-hand knowledge of several varieties of the dance and dramatic arts of Kerala. This paper on the now almost extinct form of an ancient Kerala Folkdrama is a plea for its preservation from complete oblivion if it is not possible to revive it or adapt it to suit modern conditions—Ed.).

The Saṅghakkali, or the Yātrakali, is an ancient form of variety entertainment of a dramatic nature performed by a section of Nambūtiri Brahmins of Kerala. Though mainly secular in origin, it assumed in course of time a semi-religious importance, and became very popular in the land. For every important festivities like the marriage, *annaprāśana* (the first rice-giving ceremony of a child), *Upanayana* and the annual ceremony of the death in artistocratic Brahmin and Kṣatriya families, the Saṅghakkali was performed as an auspicious entertainment. With the emergence of Kathakali it began to lose its importance, and later the impact of western culture produced tremendous changes in the social and cultural set up in the land as a result of which the Saṅghakkali has now become almost extinct, with no regular troupe which can perform it in its pristine purity. Still for the students of the popular stage in ancient Kerala this form of folk-drama cannot be without interest.

The Saṅghakkali was performed by a section of the Nambūtiri Brahmins, known as Cāttira Nambūtiris. They do not enjoy all the privileges of the high class Nambūtiris such as studying the Vedas fully, performing sacrifices, specializing in Tantras and taking to *Samnyāsa*; but they are entitled to use military weapons like the sword and shield forbidden to the high class Brahmins. They were also known as Yātra Nambūtiris. There has been

some controversy¹ among scholars regarding the word *Cāttira* or *Yātra*; some take *Cāttira* as the Dravidianized form of the Sanskrit *Śāstra* (which is explained as 'related to *Śastra*, or weapon') or *kṣātra* related to *kṣattrā* or war); some others try to connect it with the term *Śāstar* (a Hindu deity, also known as Ayyappan, specially worshipped in Kerala and considered to be the son of Śiva and the Mohinī incarnation of Viṣṇu). The term *yātra* is explained as 'a procession', but is obviously a shortened form of *cāttira*. Actually this term *cāttira* is the Dravidianized form of the Sanskrit term *Chātra*, 'a student', and has been used in this sense from very early times onwards along with the other form *Caṭṭa*.² In Malayālam works belonging to the close of the thirteenth century the terms *Chātra* and *Cāttira* are found used to refer to the Brahmin students specializing not only in Vedic texts, but also in the use of military weapons.³ The *Sanghakkali* must have started as a variety entertainment performed by these military Brahmin students, known as *Cāttira Nambūtiris*; hence it is also known as *Yātrakali*, *Śāstrāṅkam*, *Cāttirakkali*, *kṣātrāṅgam*, *Sattrakkali* etc., *yātra*, *Śāstra*, *kṣātra*, and *Sattra* being the wrong Sanskritization of the term *Cāttira*, originally derived from Sanskrit *Chātra*.

There are several records to show that the Nambūtiri Brahmins of Kerala had to take up arms to defend themselves and maintain law and order in the land. The exact details about the origin of the military *Cāttira* Brahmins are not known; but they became prominent quite probably during the prolonged Cola wars in the eleventh and twelfth centuries, when there was no central power wielding real authority in the land, and the petty local chieftains, though powerless, took law in their hands and harassed the people, including the Brahmins. There were various centres of education for the Brahmins specializing in Vedic studies as well as in Vyākaraṇa and the two systems of Mīmāṃsā; many of these were associated with temples like Kāntalūr, Pārthivapuram,

1. *Sanghakkali* by Appan Tampurān, Journal of Kerala Literary Academy, Vol. I (1933); 'Yātrakali and Bhadrakālippāṭṭu' by L. A. Ravi Varma; *Keralattile Nāṭōṇāṭakāṅgaḷ* by Dr. S. K. Nayar, Madras University, 1955, Chapter 4.

2. Appan Tampurān, loc. cit., pp. 240-3.

3. Both *caṭṭa* and *cāttira*, are used in ancient inscriptions also in the sense of 'student'.

Mūlīkkalam and Tiruvalla. In an inscription⁴ dated A.D. 865 it is said that the school or *Śālai* at Pārthivapuram temple was established on the model of the school at Kāntalūr; among the disciplinary rules mentioned are those prohibiting students from fighting with weapons in the class, from carrying weapons to the class, from keeping women in the hostel, and from gambling within the temple precincts.⁵ This suggests that at that time the Brahmin students had begun to use weapons, at least outside the temple. During the emergency period following the Cola invasions, these schools might have been converted into military schools.⁶ Those *Cāttira* Brahmins who neglected the Vedic studies and concentrated on the use of weapons, and their descendants came to be known as the *Cāttira Nambūtiris*. From the Malayālam literary works belonging to the 13th and 14th centuries,⁷ we know that by that time the *Cāttira* Brahmins had established themselves firmly in the land; interested in wars and women, these Brahmins are described as well dressed gallants following the beautiful girls of the land; they carried with them the sword or the dagger; the palmleaf manuscripts and the stilus; they are often described as well versed in the art of writing love-songs about the famous beauties of the land; and in coining literary surnames to them. The Sanskrit poem *Śukasandēśa*, belonging towards the close of the 14th century; refers⁸ to Kerala as the land where Brahmins are the rulers (*'Brahmakṣatram*), and where the Brahmins were, like Paraśurāma, experts in *śāstra* (weapon) as well as in *Śāstra* (the orthodox system of thought like *Mīmāṃsā* and *Vyākaraṇa*).

These military Brahmins, the descendants of the early Vedic students who had to neglect their studies and take to the arms, were divided into eighteen troupes or *Saṅghas*, each *Saṅgha* having

4. *Unniyaccicarita*, *Unniciriteyicarita*, *Anantapuravarnana*, etc.

5. Huzur plate I, T.A.S., Vol. I (ed. by Gopinatha Rao).

6. "Paṭaikkalattāl puṇ ceytān aṭattukku puṭattanāvatu.

caṭṭar paṭaikkalam piṭittu kkūṭṭattukku cellapperār
mukkālvattattiruntu porapperār. poruvar aṭaikkalam
ilappatu. caṭṭar vellāṭṭikaḷai maṭattil vaittu kollapperār" (*ibid*).

7. Perhaps the '*kalam aruppu*' of Kāntalūr śālai referred to by the Cōla kings like Rājendra may refer to the restriction imposed on the school because of their being converted to military schools.

8. See note 3.

its own area of jurisdiction. The names of these Saṅghas are given in the sixteenth century Malayālam poem called the *Candrotsavam*; the eighteen Saṅghas were made up of the three sections, Vaiyākaraṇas, or the grammarians, the Bhāṭṭa Mīmāṃsakas and the Prābhākara Mīmāṃsakas. Perhaps these classifications were quite old, even earlier than the time when the Brahmins began to specialize in the military art. According to the *Candrotsavam*⁹ the eighteen Saṅghas are:

(A) Vaiyākaraṇās: (1) Kaṇḍarāma, (2) Pulikkil, (3) Veḷaparamb, (4) Puṟappattiṇṇakam, (5) Tattamaṅgalam, (6) Pullipulam.

(B) Prābhākaras: (7) Kīlvīti, (8) Vellānnallūr, (9) Bhāskara, (10) Tiṭṭappalli, (11) Cālikkāṭ, (12) Pālekkāṭ.

(C) Bhāṭṭas: (13) Nāṭṭiyamaṅgalam, (14) Cuṇḍakkaṇṇa, (15) Cokiram, (16) Aṭṭupuram, (17) Tāmaraśseri and (18) Nenmeni.

All these Saṅghas are described as having assembled at the house of the heroine Mānavīmenaka during the celebration of the Candrotsava festival. They are all described as having a special head-dress and a red flag, and carrying weapons like the sword and the shield, as well as the spear and the dagger. They came in procession separately, playing on the drum, and displaying their weapons.

The names of these 18 Saṅghas are indicated in the *Keralotpatti* also; but the terms used are corrupt forms of the original given in the *Candrotsavam*. Many of these families still exist, mostly in central Kerala. A full Saṅgha consists of a high class Nambūtiri Brahmin to hold the post of *Vākyāvṛtti*, a term which might be the corruption of *Vāddhyāvṛtti*, the teaching profession. (The term *Vāddhyār* is the Dravidianized form of *Upādhyāya*). He is the leader of the Saṅgha, and has at present no function in the entertainment, except to receive some money. Another must hold the office of the treasurer, or *kīlippuram*. Others are the *Paṛiṣa*, or the ordinary Cāttira Nambūtiris; their number should not be less than four. These eighteen Saṅghas might have been spread all over Kerala in ancient times; but later most of them flourished in central Kerala. Each Saṅgha had its separate

9. Verses 34 and 69 (ed. Mangalodayam Ltd., Trichur, 1938).

favourite deity, either Kālī or Śāstar (Ayyappan) or Veṭṭekkarān (a special deity of Kerala supposed to be the son of Śiva, as the hunter) of a particular temple in the area of its jurisdiction; but God Śiva of the temple at Ṭṛkkāriyūr was the common deity for all the Saṅghas.

The tradition about the origin of the Saṅghakkali given in the *Keralotpatti* of the sixteenth or seventeenth century is that during a contest between the Brahmins and the Buddhists, the Brahmins who were about to be defeated propitiated the deity of the temple at Ṭṛkkāriyūr in a certain manner according to the advice of a sage named Jaṅgama (or Gajaṅgama) and consequently became victorious. The *nālupāda*, one of the main items of Saṅghakkali, is said to be performed even now in that manner. This story supporting a religious origin of the play need not be authentic, because it is clear that even at the time of the *Keralotpatti* the Saṅghakkali had become an established form of entertainment. Anyhow one thing is certain; the Saṅghakkali was started by the military Brahmins of Kerala as a form of entertainment; it was not completely dissociated from religion, though it was mainly secular in origin. The Brahmin students imitated and parodied the non-Brahmins, especially the Nair chiefs, of the land; reciting the Malayālam stotras used to propitiate Kālī or Ayyappan, in a peculiar way with the accents taken from the Vedic recitation; they also imitated the Veḷicappāḍ (the shaman) of the Kālī temples just for fun. The feats with the weapons were also a sort of entertainment. The Brahmins who were strict vegetarians made fun of the Nairs who were fond of fish, by songs purporting to praise the importance of fish-eating. It is only if we try to study the Saṅghakkali as a form of entertainment started by the militant Brahmins that we can fully appreciate the significance of the various items connected with it.

A full performance of the Saṅghakkali consists of about sixteen distinct items; there is slight variation in the sequence of these items from troupe to troupe; in the prayers offered to the favourite deities also there will be difference. Important items are the same in all the Saṅghas; regarding minor items there is no such uniformity. A brief account of the various items of the entertainment is given below:

1. *Koṭṭiccakampūkal*, the arrival of the troupe in procession with the beating of the drum, and the welcome from the master of the house at the gate with *aṣṭamaṅgalya* (eight auspicious

things) and other paraphernalia. The poem *Candrotsavam*¹⁰ describes the procession of all the eighteen Saṅghas, one by one, to the house of the heroine; the members using the professional dress, with turbans and carrying weapons in their hands. The use of drum is also mentioned there.

After entering the house the members of the troupe sit around a well lit lamp, and sing songs in praise of their favourite deities. This is called *kaṇamiruppu*, 'sitting in a group'. Generally the songs will be describing Goddess Kālī, in the *Dārukavadha* form, from head to foot. The earlier part of the song gives a description of the items used to decorate the place, such as "pūkkula-māla-māntelaniru māntalir cemparrutti, pūmalaru kuruttelumola vampaḷḷa cempaḷukka' (fronds of coconut and arecanut palm, wreaths, tender leaves of the mango tree, the red shoe flower, flowers, fried grain, tender leaves of the coconut palm; and big arecanuts). The songs are all in Dravidian metre.

2. *Cembu-kōṭṭiy-ārkkal* or *Pāṭtramkōṭṭiyārkkal*: After the midday feast is over, some of the large *cembu* vessels (flat bottomed copper vessel used for cooking rice) are placed in the middle with their bottoms up. The members of the troupe sit round these vessels and sing songs in praise of Kālī (the same songs used for *kaṇamiruppu*) marking time by beating on the vessel with their hands. When the songs are nearing completion two of the performers get up, untie the knot of their hair, and walk up and down the hall in measured steps in imitation of the *Veliccapāḍ* (the Shaman possessed of the deity) in Kālī temples. Instead of the sword they brandish the ladle made of the coconut shell (used for the feast).

3. The *Keli* or the public announcement of the entertainment by drum, similar to that now used for the Kathakali. In some parts of the land this is the second item.

4. *Nālu pādam*, 'the four-lines' or 'the four steps', which is considered to be the most important and religious part of the Saṅghakkali. This is performed after sun-set; and has to be inside the main building. A big lighted brass lamp is placed in the centre, and the members of the troupe, purified after a fresh bath, go around it in *Pradakṣiṇa*, singing certain songs in the

10. National Book Stall, Kottayam, 1962, Chapter 4, verses 24-34. The *Cātira* Brahmins are also referred to as *śrāvakas*.

Sāmagāna fashion. The songs are in praise of Śiva, the deity of Tṛkkāriyūr, and Bhadrakālī, and are in Malalyālam language; but they sing them with Vedic accent, as a result of which it is difficult to understand the reading of the text.

- (a) Kaṇṭam iruṇṭu naṭam ceyyum nin cevatiye
 ennum arañṇil ninakka viṇṇornāyakane
 vañcana cey yamadūtakaḷ vantaṇayum māloḷivān
 keṇikal cūḷ tirukkāriyūr vāṇa mukkaṇṇare

(O Lord of heaven, the black-throated three-eyed lord of Tṛkkāriyūr, surrounded by the distressed to escape from the trouble at the hands of the treacherous messengers of Death; we always meditate on this stage your feet as you dance).

- (b) Or āna kampi āy vaṭṭakayam vaḷum
 poruta dānavan talayum śūlavum
 kaipitiṇṇane

(having an elephant for ear-rings, and holding in her hands the vessel for blood, a sword, the head of Dārūka who fought against her, and the trident).

This is part of a hymn used in the Bhadrakālī Teyyāṭṭu (an ancient ritualistic folk-play).¹¹

5. Next is the grand feast. While eating the members of the Saṅgha indulge in reciting interesting verses in praise of the various items of the feast; these are known as Kaṇṣṭhokas. Mentioning the names of each item, they call aloud for these to be brought. Some of the Kaṇṣṭhokas are identical with those used by the Vidūṣaka of the Kūṭiyāṭṭam while describing *aśana* or the feast.¹²

Then there is the Nīṭṭu in artificially bombastic phraseology in imitation of the letters sent by kings through some emissary to another king charging him with some crime. One is in the form of a letter from Kārttavīrya Arjuna to Rāvaṇa charging him for taking away Sītā from Rāma.

11. See paper on 'Teyyāṭṭu' by K. Sankunni, Journal of Kerala Literary Academy, Vol. I, p. 172. The next two lines given in continuation are

‘Cōrayum impikkuṭalmālayum cūti
 cōṭalayil kūlipperumpāṭaiyum āy
 kalikkum amma bhayaṃkariye’.

12. These are published in *prācinagranthamālā*, 1920.

6. After the feast the players move to a place about a furlong from the house, and start their procession to the place of performance, in their formal dress consisting of a long red skirt, a triangular scarf round the loins, and a special head-dress. The forehead, chest and arms have sandal paste on them. In their hands they carry a sword and a shield. During the procession they sing boat-songs, called *Vaṅcippāṭṭu*.

7. *Pāna*: When the procession reaches the main place of the play, which is well arranged and decorated with a large brass lamp, a vessel filled with rice and paddy (*niṇapaṇa*), tender leaves of coconut palm etc., the players sit round the lamp in a big circle and play on the drums and sing songs in praise of Gaṇapati, Sarasvatī, Bhadrakālī, Kṛṣṇa etc.

8. Kaimal or Ittikkaṇṭappan is represented as a local Nair chief, powerless but self-conceited, who hates the Brahmins and wants to rid the world of Brahmins. He is dressed in a long black coat and loose trousers, but without any foot wear. A black scarf is tied round his head, and a black cloth hangs loose in front of his face. He has a sword and a black shield in his hands. While the orchestra is being played, Kaimal suddenly makes his appearance and in a thundering voice asks them to stop singing, and physically stops the songs and music by closing the mouth of the singers and catching hold of the drumstick.

Then one of them asks him 'who art thou' (*niyār*), using the second person singular. Kaimal takes offence at it, gets wild and bursts out. 'Am I thy *thou*? Canst thou call me *thou*?'. The wordy warfare between Kaimal and the Brahmins is quite interesting and brings out the anti-Brahmin attitude of the proud Nair chief. He commands that the sun should not rise. Some one asks 'What happens if the sun rises?' Then he says that in that case the sun should not set. Asked about the reason underlying this command, he explains that if the sun rises and sets, there will be day and night, and in due course the summer will come, and the cotton plant will flower. 'What of that?' asks the questioner. Kaimal replies, 'Then there will be cotton, from which yarn will be spun, and the Brahmins will prepare their sacred thread out of it. This should not happen. The Brahmins can urinate only after placing the sacred thread on their ears; so if there is no sacred thread, they cannot urinate, and as a result they will all die.' This chain of argument has prompted him to command that the sun should not rise, or if risen it should not set.

9. The next item is *poli* or voluntary subscription by the audience. A song requesting people to subscribe according to their ability is sung, to the accompaniment of light orchestra.

10-11. In the following items even Kṣatriyas can take part. These include *Kurattiyāṭṭam* and *Ceppaṭividya* or sleight of hand. These can be played even independently elsewhere.

12. *Bali-Uḷicil* or the sacrificial waving of lighted torches fixed to a portable altar. This is similar to the *Bali-uḷiccal* performed by non-Brahmins like the Kaniyāns in their Tāntric rites, and use the same words for chanting. This is supposed to remove all ill-luck and misfortune from the family.

13. *Vaṭṭam irippu*. The members of the troupe sit in a circle and start laugh-provoking songs (*Hāśya*) and mimicry (*Āṅgya*). Two players one from either side of the lamp get up, and begin to laugh artificially which after some time becomes very real, and their roaring laughter provokes laughter among the audience also. Two players try to imitate the frog, with their cheeks puffed up, and jumping like the frog. The humour in the words cannot be retained in translation.

14. Another essential item of the Saṅghakkali is the scene of *Prākkal* and *Otikkon*, *Prākkal* (derived from *pirākkal* 'master') is an ordinary Nair, dressed almost like Kaimal and wearing an odd-looking mask; he carries on his head a basket containing some bits of tender coconut palm leaf, purported to be different types of fish. He comes to the stage, takes the fish one by one and praises their quality and value. He also carries a stick in his hand. Some samples of his words may be given in translation.

- (a) If gold-fish curry is used along with food, one will be natural in his actions (on the stage).
- (b) By taking the buttermilk curry made of the *cāḷa* fish, a girl will get a famous man as her husband.
- (c) By taking the fried *Tiraṇṭi* fish, together with coconut, a young girl will attain maturity soon.

Then comes *Otikkon*, the Brahmin teacher, to the scene. There is a dialogue each criticising the other, and the quarrel continues for some time; and *prākkāl* gets defeated. *Otikkan* is an old grey haired Brahmin carrying an umbrella, a stick and a water vessel called *kiṇṭi*.

15. *Viḍḍhi* or the fool. He is a foolish and cowardly character; and shows many silly things. Some other characters in fancy dress may also appear and imitate people of the various sections of the society.

16. *Āyudham Eṭuppu* or feats with weapons. This item must have been the most important in ancient times, when the players were real soldiers and could exhibit their swords-manship fully. In later times this became just a formal item.

With various items of this kind the Saṅghakkali usually lasted till day break.

The importance of the Saṅghakkali from the historical, cultural and linguistic points of view is very great, even though from purely artistic point of view it cannot be compared to the classical art-forms like the *Kūṭiyāṭṭam* and the *Kathakali*. This art form is now almost extinct; if it is not possible to revive it or adapt it to suit modern conditions, we should at least try to preserve it from complete oblivion.

HINDUISM AT THE CROSS ROADS

By

DR. N. SUBRAHMANIAN,

(Lecturer in History, University of Madras)

(Dr. N. Subrahmanian is keenly interested in studying the impact of the West on Indian traditions. He led a seminar for us in 1962 on Historiography: India and the West; later he contributed a paper Freedom: India and the West with special reference to France to a previous number of this Bulletin. Here with relevant historical background he seeks to identify the present situation in India in which there would appear to be a compulsion to choose between "the whole gamut of indigenous values and an exotic set of personal and social ideals."—Ed.)

i. Introduction:

India, i.e., Bharat¹ today, it appears to one, is experiencing a situation in which she has to choose between the traditional and accustomed ideas, ideals, and institutions—in fact the whole gamut of indigenous values, and an exotic set of personal and social ideals. The situation is the result of certain historical circumstances, which arose during the past two centuries in India,² and which it would be useful to briefly recount before I identify the situation as set out before.

It is no longer seriously doubted by responsible scholars that Hindu society is traditional, pluralist and status-oriented and en-

1. In 1951 India through the constituent assembly preferred to be called 'Bharat'; but foreigners and non-official natives seem to be content with 'India', while 'Bharat' is officially compulsory. This is an instance of a besetting anxiety to look back to the most distant past and dig up dead dignity and enthrone it afresh, so that the pride of national personality might be satisfied. The exceeding and persistent desire on the part of the Tamils to change 'Madras' into 'Tamilnad' or 'Tamilaham' is analogous. It may be noted that most of the recently liberated colonial areas in Asia and Africa have reverted to the pre-imperialist nomenclature or invented new names which sound old; and the reason is easily discovered by the social psychologist.

2. I must state here to avoid confusion later, that I mean merely 'Hindus' (the majority community in India) and their homeland by 'Indians' and 'India'.

dowed with an ancient arrangement which has stood the test of time; it is also recognized that the basic ideals of that society are incompatible with the western ideals of e.g., dignity and freedom of the individual, social and legal equality of all the subjects, and humanism. It is easy to see that castes which were snob groups in the society which had not 'evolved' from status to contract³ were the antithesis of egalitarianism,⁴ and represented ideals opposed to the cherished goals of liberal democracy. These were the ideals on which Hinduism as a social complex was carefully, elaborately and deliberately built and justified in the Dharma Śāstras like Manu's.

ii. *The History:*

Islamic and other casteless communities which had a certain impact on Hindu society were kept beyond the outer bastion of caste Hinduism (by which I mean more a way of life than the religion of that name) and the Octopus like activity of the caste-based society either absorbed and digested the alien elements or just ignored the assailants. In either case caste Hinduism maintained its characteristics more or less intact through the Muslim period of Indian History as it had managed to do during the earlier Buddhist period.

But in the 19th century with the arrival of the Europeans, these tactics ceased to be as effective as of old. The edge of the technique of self-isolation⁵ had been blunted and for a while Hindu tradition was nonplussed and before Hinduism could recover its wits, the wooden horse had been smuggled into the courtyard of traditional Hinduism. A concatenation of irresistible circumstances continued to assail Hindu tradition as never before and scored a few significant victories here and there.

In ancient and medieval India, periodic Hindu resurgence as under the Gupta, Vijayanagara or Mahratta auspices succeeded in

3. It may be noted that Sir H. S. Maine meant 'improved' by 'evolved' when he mentioned this famous principle.

4. Even Vaishnavite Baktism merely posited equality of all men before God; that did not warrant the conclusion that all men were socially equal in purely secular transactions; i.e. Bhakti enunciated a spiritual equality without upsetting the Varnasrama or jati notions relevant to the Hindu workaday world.

5. This has been an integral part of the nature of Hindu Social metabolism.

containing Buddhist and Muslim inroads into the social traditions of the Hindus; and by the end of the 18th century, the game was drawn between the Hindus and the Muslims, the Buddhist team having been eliminated and the Jains having voluntarily withdrawn at an earlier stage of the game. But when the Europeans, especially the British, came Hinduism faced an entirely novel situation. The British had learnt a useful lesson from the Portuguese experience and in spite of extra zealous missionary activity⁶ here and there, greater attention was paid to conquest, diplomacy and strengthening of the political position of the Company rule. These territorial conquests were resisted by the affected rulers and their mercenary armies; but society as such refused to be drawn into this struggle till they began to be apprehensive about the intentions of the westerners in conquering this country. Serious doubts arose before the Vellore rebellion (1805) and the Indian mutiny (1857) that the European was out here to establish a Christian kingdom and effect systematic and large scale conversions. The Hindus, especially, were afraid that their traditional way of life was being assailed by the 'white mlechhas' and so bestirred themselves to lend some support to rebellions and mutinies. But some intelligent and selfish Hindus no doubt knew that no such thing was possible in the case of a country of India's dimensions and antiquity; and so went about putting the Company's government to the best use they could. Proselytisation apart, there were more invidious (but patently virtuous, disinterested and good intentioned) attempts to 'reform' the Hindu society and rid it of its 'evils' like *sati*, infanticide, slavery⁷ etc., by legislation and inter-

6. As. e.g. the Serampore Christians, who, however, concentrated on certain reforms like the abolition of *Sati*.

7. Even in the case of *sati*, which would now be considered by most men an obvious piece of cruelty (though, perhaps, it would have been more cruel to allow the widow to linger on in a teasing and insulting world), the British authorities in India from Lord Clive to Lord Hastings were in a vacillating mood, generally deciding not to interfere in local customs. It required the courage of a confirmed utilitarian to abolish it (1829). Bentinck wrote: "There cannot be the man more anxious for the abolition of that horrible rite than myself. I do not believe that among the most anxious advocates of the measure, any one of them could feel more deeply than I do, the dreadful responsibility hanging over my happiness in this world and in the next is as the Governor-General in India I was to consent to the continuance of this practice one minute longer" (12th June 1829—Bentinck to Astell).

fere with caste notions as in the case of certain military restrictions placed on high caste Hindu recruits; and these provoked opposition from a society which otherwise accepted British rule. Presumably, even in 1857, it was not alien rule *per se* that was objected to, but its alleged interference with the personal and social privileges of individuals and communities. The gathering storm, which grew dark and menacing during Bentinck's governor-generalship, broke and it rained blood in 1857.

This picture of the growth of an opposition to the reformist zeal of the English utilitarians during the first half of the last century is perhaps partial, for there was an influential and considerable section of educated men especially in Bengal who advocated drastic reform of Hinduism. This conflict had begun as early as the days of Ram Mohan Roy in Bengal. The situation was unprecedented; the rulers were strongly on the side of the reformists, and the traditionalists had no option but to rebel; and they rebelled; and they failed. But rebellion while it provided no answer, at least evidenced a symptom;⁸ and the British were not slow to draw the appropriate lesson which they incorporated in the Queen's proclamation (1858). The British realized that all the utilitarian, whig, liberal enthusiasm for 'reforming' Hindu institutions was bound to be irritating to the traditional mind and infructuous in the long run; they saw that the price for continued political domination over India was non-interference in the social and religious affairs of the people. Nothing satisfied the Hindus more than this proclamation. The old antagonism, which was born of an objection to government support for undisguised and inspired proselytisation, died down; a new realization of the secular benefits of British rule dawned; in

8. If in 1857 the British had been defeated and forced to withdraw from India, there would have been an instant reversion to pre-British system of administration in regard to crime and punishment, in particular. Nana Saheb, for a short while assumed the Peshwaship in June 1857. "The administration of criminal justice was vested in Nana's brother Baba Bhat. Thieves and other malefactors were produced before him and duly punished. But the penalties imposed were not those sanctioned by the erstwhile law of British India. The Hindu criminal law, with which the Maratha judicial officers were familiar in the pre-annexation days, were revived. So the culprits were sentenced to mutilation, on the principle of removing the offending limbs ... with the outbreak of mutiny had been unfurled the green banner of Islam, but there was no conflict between the professors of the rival faiths. They all wanted a revival of the past, the restoration of the old institutions, the return of the good old days" S. N. Sen: 1857, p. 143.

spite of occasional setbacks, this warmth towards the 'British Raj' reached its acme during the diamond jubilee of Queen Victoria.

From the start there were supporters and opposers of the new regime for considerations of personal gains or losses. But the learned section of the Hindu society were on ideological grounds not only suspecting the immediate motives of the Christian religious enthusiasts but also apprehensive about the effect of English education on the future generations. Some like Ram Mohan Roy went one better than Macaulay and denounced education through the native tongues and asked for English; he once even protested against the establishment of a Sanskrit College at Calcutta; and as his career shows, he had a strong and sincere attachment to Christianity. But Devendranath Tagore and Keshav Chandra sen, associated with the Brahmo Samaj, tried rather to strike a mean between western and eastern values rather than to prefer the western to the eastern. But to the extremely orthodox, any deviation from tradition was a perversion and deserved condemnation. "The first onrush of western ideas had resulted in a kind of powerful reaction against the established customs and usages in the country and the adoption of a rather negative attitude on the part of the rational section in the Indian society. This had brought about a bitter conflict. But the Brahmo Samaj attempted to create a healthy understanding and succeeded in its attempt to a large extent. The influence of the Samaj was, however, confined to a small section of the people, i.e., those who had received western education. The bulk of the people remained unaffected."⁹ A sharper and more clearly orthodox reaction was started by the Arya Samaj. The social reformists like M. G. Ranade started the Prarthana Samaj in Poona which was destined to develop into the most important centre for particular types of social reform like women's education, widow remarriage, abolition of child marriage etc.

Though strong and vital sections of the Hindu society looked upon this as a necessary price to be paid for wanting to belong to the modern world, they still thought it was part of their duty as Hindus to bargain the price down to a minimum and effect the transition in a painless way. The Samajas were all sorts of reaction to the blandishments of the West.

Apart from the upsetting of the social balance consequent on conversions, some of the humanitarian ideas preached by the missionaries seemed reasonable to an ever widening circle of educated Hindus, who felt that a reconsideration and a restatement of popular Hindu religious ideas was called for. The literature which the Serampore mission produced had such an effect. The Brahmo and Prarthana Samajas were yielding some ground to the new ideas, the Arya Samaj, unwilling to admit some bitter contemporary truths about Hinduism, derived every sanction from ancient texts and interpreted them in their own way to suit their modified views on Hinduism. They tried to rationalize, but not with reference to western reason, but with reference to ancient Indian religious texts reinterpreted by them.¹⁰

For a time, thus, the tendency was to come to some terms with the western stand on social ethics. But religious men like Ramakrishna Paramahansa were so deeply Indian that they were untouched by the surface ruffles, and they were the authentic voice of ancient Hindu ascetic, spiritual tradition. In the south Sri Ramana who could match him was uninhibited by exotic values. But this influence again was pushed to the background in the struggle against the omnipotent western influence.¹¹

The nationalist movement which was the direct product of English education absorbed and represented the values learned from the English. A nation (a socio-political entity) was thought of; its freedom from foreign rule came to be deemed desirable; organized civil endeavour to achieve this goal could be attempted; public opinion could be channelized through newspapers; political opinions could be voiced from on platforms; the government could be criticized. This range of political activity gathered momentum, strength and jurisdiction till B. G. Tilak could say 'Freedom is our birthright'.

10. Most of these texts are either epigrammatic sūtras, which by their obscurity of diction permit of even contradictory interpretation (*vide* the Brahma sūtras), or deal with such a wide area of ethical and metaphysical speculation that there will always be some passages in them that can be quoted by any one for any purpose (*vide* the Gita).

11. Swami Vivekananda, Sri Ramakrishna's best known disciple, was in a sense his St. Paul; *vide* G. B. Shaw. *Androcles and the Lion*. Preface, sections relating to Paul.

As in the earlier socio-religious movements of the 19th century, the political struggle in the 20th century also saw two parallel reactions, one was the liberal tradition which starting from M. G. Ranade (who had himself much in common with Dadabhai Naoroji) passed through G. K. Gokhale and his disciples; they knew and believed in the views of Burke and Mill, Bentham and Gladstone. This had no Indian equivalent in its tradition. The other was the typically native tradition which started from Tilak and passed to Gandhi but could be traced in earlier rebels like Sivaji, too. The Home rule agitators and the terrorists of Bengal etc., were not the authentic voice of emergent India.

Now, this necessarily brief and by no means original account of the continuous conflict between the orthodox and the reformists ever since the British began serious government in India, will show that when this country achieved freedom (1947), she had already inherited the dichotomy. There were various strains operating to distract the attention of the masses, like international ambitions; but the old conflict between native traditionalism and exotic modernism was the chief psychological factor which has been virtually affecting the life of the country in practically every phase of it. It would now be profitable to see how currently the forces operate, in what guise and to what purpose.

iii. *The double life:*

"The orient is in the crisis of an expectant reappraisal of its own spiritual resources as the means for a brighter future of self-respecting statehood and nationhood" says Hendrik Kraemer¹² in the context of discussing the dialogue¹³ currently going on between the East and the West. In the course of that dialogue, the situation once seemed so desperate that the British poet was constrained to say that 'the twain can never meet'. But it was surely a desperate thing to say; for they had met and exchanged ideas. The resulting impression of this exchange on the parties will repay examination and it is necessary for contemporary Indians to do so.

It is usually said that the Hindus who are ardent adherents to their traditional way of life have incorporated therein as much

12. H. Kraemer: *World customs and world religions*, p. 19.

13. It was once aptly pointed out that in India a 'dialogue' usually means 'two monologues', thereby suggesting the inherent inability for sympathetic understanding and cordial reception of alien modes of thought or behaviour.

of the western ways as are compatible with it and have whether as a matter of habit or consciously rejected the rest. This seems plausible. But the truth appears to be somewhat different. There was no real attempt at a synthesis of the western values and the Indian ones at any time, for at many points of contact incompatibility between the two value systems was a pronounced feature. Hindu India, early in the 19th century was a tradition-oriented society 'living in self-isolation and sterile introversion'; when the West confronted this society with a whole arsenal of reformist and 'liberal' ideas, the shock of the encounter overpowered the contemporary Hindu society for a while, but it was overcome soon and the society generally, quietly slid back into the traditional shell while even those who welcomed the reforms by legislation tried to rationalize with reference to their own ancient scriptures. As Spear says: "They appealed to such Hindu scriptures as appealed to them to prove their case. They urged the reform of Hinduism but on grounds of Hindu but not European rationalism".¹⁴ Of course, there were staunch and sincere opponents of all reforms who declared that any attempt to 'reform' Hinduism would only 'deform' it. These opponents were soon to learn the futility of this defiance of change even as the zealots for reform also learned that an ancient, well-organized and stable society provided with the necessary social mechanism for absorbing external shock could not be meddled with lightly. The resulting social situation evidenced a continuous swing to and fro westernization. Tilak and men of his way of thinking (e.g. Gandhi)¹⁵ typified orthodox reaction to the West; being a compatriot of Sivaji he could clothe that reaction in patriotic, nationalist garbs; it was easy to roughly equate opposition to western values with legitimate patriotism. This opposition was carried by Gandhi to its logical conclusion by rejecting western rule, (western) machines, western goods, western dress, and even the English language to some extent. Even those who doubt the wisdom of this rejection cannot question the logicity of it. But the English educated minority which spoke for the illiterate majority wished to enjoy the benefits of western technology without abdicating their nominal loyalty to traditional values. So everywhere halfway houses were found,

14. T. G. P. Spear: *India, Pakistan and the world*.

15. The comparison is relevant only in regard to the hostility to westernism.

compromises were made and a double life became the norm.¹⁶ So Hindu India, even when it admiringly gazed at the West, had the presence of mind to avoid slavish imitation or proud rejection of all that the West had to offer. Assimilation of the European way of life became almost impossible as a result of Britain's calculated policy of social aloofness; they were 'the eternal aliens' and they had to be paid back in their own coin by being kept away at a distance. Some Hindus, however, exhibited a sort of 'cultural sourgrapism' and deliberately discovered superior virtues in the traditional culture of the East. Exigencies of imperial policy on the part of the British and caste considerations on the part of the Hindus maintained the social distance between them intact.

All the Hindus, practically, being subjected to the exigencies of modern life have developed in themselves a dual personality, one of which is dedicated to traditionalism while the other attends to the needs of the transforming society. This double life is at once theoretically satisfying to the sentiment and practically useful in meeting one's material needs; it is the result of western education and the fascination of western technology. "On many it served to produce parallel sets of European and Indian ideas held in separate compartments of the mind" said Spear.¹⁷ "This double life is sedulously cultivated and tenaciously maintained, so that there will be no clash anywhere in his social relations or official prospects or any need to compromise his conscience". "This duality is a clear proof of the spiritual struggle which the Indian nation is today putting up in regard to many social and political problems. All the neutrality and indecision which characterized Indian public life is only a manifestation of this psychological malaise".¹⁸

16. There are many reasons why Hindu India finds it difficult to rapidly westernize itself, granting that it is willing to do so; the tempo of Hindu life is essentially slow and shuns the pace of the technocratic new world. The too-little-to-do and consequently the too-leisured Indian villager has been one of the slowest living among creatures. "In Asia with its overwhelming cereal farming, there are months of utter idleness, with nothing to do but go to a wedding, or lie on a string-bed ... or revive one's local faction fights" (Maurice Zinkin: *Asia and the West*, p. 10); the extreme lack of mobility in oriental society is explained by Zinkin (*ibid*, p. 22) as due also to 'the equal rights of all heirs' to property.

17. T. G. P. Spear: *India, Pakistan and the West*.

18. N. Subrahmanian: *Caste in the Tamil country; studies in Social History* (Modern India), 1964; p. 155.

An essential characteristic of this double life is the lack of integration between theory and practice; they are kept together but not allowed to fuse. The theory is for purposes of appearing to be 'proper' in the eyes of the contemporary world. The practice is for unmentioned personal benefits. Those benefits as in the case of sincerely orthodox persons might be merely 'spiritual', or as in the case of opportunists 'tangible' and 'material'. A very important example of this dichotomy is the Hindu's attitude towards caste and especially untouchability. It operates both ways; i.e. unorthodox behaviour could be normal for those who theoretically uphold orthodoxy like those who subscribe to unapproachability travelling in railway trains and walking through crowded bazaars; and traditional behaviour could be normal for those who theoretically concede certain modern doctrines preaching the opposite of their behaviour like those who subscribe to democratic principles in theory pursuing communal politics as a daily routine.

But no wise Hindu ever walks into trouble by challenging the law and practising untouchability but he would always discover safe ways of compromising Manu with Ambedkar in his personal life. It is this tendency to yield at social level but resist at personal level reformist inroads into traditional conduct that makes effective reform impossible. These vote reformists to power and if they were legislators themselves vote for reforms, and are not bothered about an inconvenient law threatening to uproot tradition, for in social life there is a purely personal area at which violation of law is as easy as detection of such violation is difficult. Dowries are given and taken; legitimate share of property is denied to daughters; and bigamy is practised—and no one feels like having broken any law. The concession made at theory level is to avoid a clash with superior political forces or influential social groups. Such behaviour is not to be considered wicked, but merely a dedication to a way of life, the life breath of which is 'no-change'.

The whole concept of Apat Dharma was a practical device to save sticklers from awkward situations; it was fixed by mutually advantageous motivation and could stalemate fundamental change. This has saved Hinduism from breaking under the unprecedented pressure of (modern) westernism. It is well recognized by the Hindus that 'the western science and technology must be accepted

as an inevitable concomitant of 'modern life', but these can also be used for rejecting the West.¹⁹

The suggestions that the Hindus of today look back to ancient by-gone days of glory to escape from self criticism or a feeling of inferiority, and that lack of material progress is frequently explained away by an assumption of superior spirituality, have often been made and deserved. Currently, people fall between the material and the spiritual stools, one of which they decry but wish for and the other they lack but pretend to possess.

It may be contended with some truth that this dichotomy is not *sui generis* to the Hindu community but is universal. But there are a few situations in which the double life manifests itself in individuals and in the nation in such a striking and unparalleled way that its being *sui generis* to the Hindu cannot be seriously doubted; e.g. caste, the joint family, democracy, the position of women are some points at which this behaviour becomes obvious.

In regard to caste, it is well known that contrary to public pronouncements, this socio-religious arrangement continues and even proliferates.²⁰

The joint family, another bulwark of Hindu orthodoxy, is visibly breaking down under heavy pressure from modern economic conditions;²¹ but few people know the extent of such breakdown; I, however, suspect that its spirit continues to dominate Hindu family relations. Toilers and loafers, very old men and women whose prejudices control the thoughts and cross the wishes of adult wage earners, etc. cannot all shelter under the same roof ordinarily without generating the most violent of passions. But the miracle has been happening all these centuries. The one unmistakable consequence of the joint family arrangement is to kill the sense of individuality among the members of the family. "The joint family breeds in children the tendency to listen to many

19. Even as a pamphlet written in perfect English can denounce the use of that language.

20. Vide N. Subrahmanian: *Caste in the Tamil country; studies in Social history* (Modern India), pp. 136 to 157.

21. There are no statistics; few care to collect them; official census data are silent on this point; and even units of the joint family choose to proclaim themselves independent units because of the current taxation policy.

opinions and still keep silent; this is very necessary in that environment but kills intellectual initiative and moral courage"²² C. N. Parkinson, whose recent analysis of the relations between East and West is very sensible and goes to the root of the matter, says "By the beginning of the 20th century, soon after the defeat of Russia by Japan, the Chinese revolution and the partition of Bengal, Asia began its systematic rejection of western values. This rejection was never, however, complete. The Asian leaders realized that western techniques were essential to the exclusion of western ideas. More than that, it might be necessary to accept some ideas before rejecting the rest the point where they stopped dead was in their refusal to give the individual his western individuality. They could not and do not see that the separate ego has the importance assigned to it by Christian doctrines and western political theory"²³ and again "the continual quoting of classical authority brings thought to a standstill for it undermines the ability to choose".²⁴

Naturally this leads us to a consideration of the prospect of liberal democracy in India. Generally speaking democracy has been rejected by Asia; and now strongly by Africa. In India, the democratic form of government has been officially accepted as the model; in fact pronounced features of the constitutions of Britain and the U.S.A. (the two most famous democracies in the world) have been made to co-exist in the Indian constitution; and for nearly 14 years very little has disturbed that arrangement.²⁵ But in the rest of Asia communist and military dictatorships and (mis)guided and other forms of democracies have come into vogue, leaving India to hold the democratic baby. How could this happen? and what is wrong with India that she should be so unAsian as to continue to flirt with democracy for so long? The Constituent Assembly debates reveal a section of that assembly demanding a

22. C. N. Parkinson: *East and West*, p. 116.

23. *Ibid.*, p. 236.

24. *Ibid.*, p. 116. This 'ego's is not to be confused with the 'ego' which Hindu metaphysicians speak of in connexion with the attainment of spiritual goals. Even there, it must be remembered that it is the destruction of that 'ego' that is prescribed and not its careful cultivation as is the case with the secular ego with which western sociologists are concerned.

25. Unless of course the numerous constitutional amendments affecting individual liberty are thought to do so.

constitution appropriate to ancient Indian tradition;²⁶ but this was vetoed by the lawyers who were commissioned to draft and defend the constitution. The subsequent history of India shows that one party government (which in Britain or the U.S. will be deemed a negation of democracy) has entrenched itself so strongly here that after all it seems that the notion that India was different from the other Asian countries is quite wrong. But Indian praise for and profession of democracy is boundless, though really none in the country is really struck by the contradiction that continuous one party government provides to normal democracy. The gulf between the theory and practice moves none, for no one bothers.

The African scene, on the other hand, provides a very revealing contrast. The powerful, emergent nations of Africa like Egypt, Ghana, Tanganyika etc. have no illusions about democracy. They feel that the west European type of democracy (esp. the British and the French) has no meaning for them; they say so plainly and act up to their feelings in the matter. There is absolute integration between theory and practice there. Mr. Madeira Keita^{26a} spoke in Paris in 1960 as follows: "We have not the same reasons as France, Italy or Belgium for having several parties and indulging in the luxury of a ministerial crisis every six months . . . We have no reason to multiply parties because the differentiation of interests is not very sharp; the most important problem for the countries of Africa arises out of an aspiration to unity". Mr. Julius Nyerere of Tanganyika: "The nationalist movement which fights for and achieves independence inevitably forms the government of the new state. It would surely be ridiculous to expect that a country should voluntarily divide itself for the sake of conforming to a particular expression of democracy, and to do so during a struggle which calls for the complete unity of its people". Ghana has publicly opted for a uniparty system of government and made Nkrumah perpetual president. Nasser of Egypt differed from the more sophisticated Naguib and evidently with the approval of his people silenced him

26. S. K. Maitra: "It is an insult to humanity to suggest, as the western humanists do, that man can ever be satisfied with the picture of ideal human society that they present to us. God forbid that mankind should ever descend so low as to accept it as its ultimate goal". (Quoted by C. N. Parkinson: *East and West*, p. 248).

26(a) Minister of the Interior in the Republic of Mali, in 1961.

out of political life effectively. Here is a picture of perfect integration of thought and action; while in India not a day passes but some responsible leader burns incense at the altar of liberal democracy and the country is busy worshipping 'supermen' and charismatic leaders. It is noteworthy that while many leading African states have rejected the western democratic framework with the object of proceeding along western lines of progress at a rapider pace than that framework would permit, India has retained that framework and been using it to achieve a revival of pre-British scheme of values.

The opinion of scholars about the position of women in Hindu society has ranged from considering it near slavery to treating it as the acme of womanly dignity and glory. Whatever the past position might be, to-day pious Pandits hold up to admiring audiences the feminine conjugal ideal of absolute subjection to the male spouse and quote the epics and the Purāṇas to support their theme. These discourses enjoy the direct patronage of the masses. But the constitution prescribes absolute legal and social equality between man and woman. The question once again is one of granting or withholding freedom of choice from individuals by groups or communities, families or clans. If the wife cannot have a will or a judgement different from that of her husband, why enfranchise her and duplicate men's votes? Really the Hindu view of a woman's position in society is opposed to the provision of legal and social equality for women with men in the constitution. It is true that 'while the West has been talking about lack of freedom for women in Hindu India, the Hindus have been accusing the West of spoiling their women by too much freedom'.

iv. Conclusion:

Percival Spear poses this question. "This is the great question before Hinduism today—to prune and cut or to replant altogether, to change or not to change. Can western ideal be grafted on to the present Hindu system or must there be fresh planting altogether?"²⁷ The Hindus will refuse to give a straight answer to this question, but will insist that the changes that are now occurring occur under the aegis of their ancient culture and not under compulsion from a society with a different set of social values.

27. T. G. P. Spear: *India, Pakistan and the West*.

This queer Hindu behaviour is easily explained when the real nature of Hinduism is understood. The Hindu social pattern is pluralistic and pragmatic and not rigidly dogmatic. Hinduism has been described as a 'metaphysical pragmatism'. Practical Hinduism, depending on the convenient concept of *Āpat Dharma*, escapes open conflict with differing or hostile cultures by ignoring them, i.e. non-cooperating with them.²⁸ This non-cooperation coupled with the offer of maximum religious and social options to those who agree to certain fundamentals has greatly increased the resilience of the Hindu system.

This pragmatic approach is well summed up by G. Barraclough: "The acknowledgment of the system of values built up in the West as an ultimate standard in most parts of the world was, in large part, not a reflection of genuine belief in the validity of those values, but rather a result of the fact that they were the standard of a successful, expanding, forward thrusting civilization, and were therefore accepted, on pragmatic grounds, as one of the conditions of success. Now that European civilization is on the defensive, the attitude of non-European peoples to European standards—as we can see very plainly in the case of India—is far more critical."²⁹

The debate which started early last century on the acceptability of western values hardened into an ideological division later; it has led to a duality in personal and national life now and promises to become a doctrine in its own right very soon. It would be very naïve, therefore to imagine that Hinduism has yielded at any point to the blandishments of the West.

28. Surely there were non-cooperators before Gandhi as there were heroes before Agamemnon.

29. G. Barraclough: *History in a changing world*, p. 218.

SECTION II : REPORTS OF SEMINARS

The Institute of Traditional Cultures, University Buildings, Madras-5, conducted a seminar on "The Constitution of India and Hindu Jurisprudence" in Room No. 48 of the University Departmental Buildings on Wednesday, the 18th March, 1964. The following is a report of the proceedings of the seminar:

"THE CONSTITUTION OF INDIA AND HINDU JURISPRUDENCE"

Director:

Prof. K. A. Nilakanta Sastri.

Leader:

Sri K. P. Krishna Shetty, M.A., M.L., Reader, Department of Legal Studies, University of Madras, Madras.

Participants:

Prof. M. M. Bhat, Professor of Kannada, University of Madras, Madras.

Sri S. A. R. Bukhari, M.A., Lecturer in Islamic History, University of Madras, Madras.

Sri Emmanuel Divien, M.A., M.Litt., Research Fellow, Department of History, University of Madras, Madras.

Sri B. Errabbi, B.A., M.L., Department of Legal Studies, University of Madras, Madras.

Dr. Kadilaya, M.A., Ph.D., Lecturer in Kannada, University of Madras, Madras.

Sri D. Lakshmi Devi, B.Sc., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Sri S. Lakshmanan, B.A., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Dr. T. V. Mahalingam, Professor of Ancient History and Archaeology, University of Madras, Madras.

Mr. M. K. Muhammad Kunhi, B.A., B.L., Advocate, Department of Legal Studies, University of Madras, Madras.

Sri K. V. Narayana Rao, Research Scholar, Department of Politics and Public Administration, University of Madras, Madras.

Miss S. Radha, B.A., B.L., Advocate, Madras.

Dr. D. V. Rajalakshman, Professor of Statistics, University of Madras, Madras.

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Introducing the leader of the Seminar the Director said:

I am grateful to Mr. Shetty for having agreed to lead this Seminar on "The Constitution of India and Hindu Jurisprudence," a title which is somewhat intriguing at first sight, but which I think Mr. Shetty has sought to interpret in a fruitful way. I look forward to an interesting discussion on the paper which Mr. Shetty will be reading. I now request him to read his paper.

Mr. Shetty: I am very grateful to Prof. Sastri for the encouragement he gave me when I was preparing this paper. I shall now read it.

THE CONSTITUTION OF INDIA AND HINDU JURISPRUDENCE

The Indian Constitution is not a product of complete imitation of western legal systems, for most of the major principles contained in it may be traced to the Hindu Jurisprudence as well. Whether the retention of the principles of Hindu jurisprudence in the Constitution was due to a conscious effort of the framers of the Constitution or not may be a difficult question to answer, but it cannot be denied that the Founding Fathers, who took active part in shaping the Constitution, were men of deep learning, both in Western and Hindu jurisprudence. It is, therefore, no wonder that this organic instrument has found in it a happy commingling of two streams of juridical thought. The three basic principles of the Indian Constitution that may be easily traced to the ancient Indian legal system are (1) the concept of popular sovereignty as an antithesis of divine right or privilege theory of rulers; (2) the democratic republicanism, and (3) duty-oriented concept.

I. *The Concept of Popular Sovereignty*

The position in the Indian Constitution:

The Preamble of the Indian Constitution states, "We the people of India, having solemnly resolved to constitute India into a Sovereign Democratic Republic.... do hereby adopt, enact and give to ourselves this Constitution." The Preamble has been carved out of the Objectives Resolution, which was adopted by the Constituent Assembly of India in January 1947. In fact, the Objectives Resolution had set out general principles on the basis of which the Indian Constitution was framed subsequently.

The phrase "we, the people of India" has been extracted from that portion of the Objectives Resolution which states, "all power and authority of the Sovereign Independent India, its constituent parts and organs of government, are derived from the people."¹ The preambulatory resolution, therefore, gave credence to the con-

1. C.A.D. (Constituent Assembly Debates), Vol. I, p. 57.

cept of popular sovereignty. But, the rulers of the "Indian States,"² whose position remained undecided then and who were watching the framing of the Indian Constitution with great concern objected to this stipulation, for they believed that the popular origin of the government could hardly be reconciled with their regal position. Their view was succinctly stated, on their behalf, by the Prime Minister of Bikaner State when he said, "so far as the States are concerned the power is derived from the sovereign and not from the people."³

The argument of the protagonists of the divine right theory was squarely met by the members of the Constituent Assembly. This divine right or privilege theory of the rulers was rejected on technical grounds.⁴ Even from the theoretical point of view the doctrine failed to find favour with the members of the Constituent Assembly.

The Hon'ble Mr. Sri Krishna Sinha, the representative from Bihar, pointed out that the concomitant concepts of the divine right theory were "that all individuals comprising society had no equal right to liberty and happiness," that "the place of man in society was determined by the class to which he belonged and so there was no individual liberty to be safeguarded", and that it was the privilege of the King to rule and that "the people existed merely to pay the taxes demanded of them". All these concepts had changed with the change of time and social values. Therefore, at this stage if the rulers were to assert their privilege to rule, he warned, another "revolution had to be gone through to get finally sanctioned the principle that political power belonged to the people."⁵

Shri Jawaharlal Nehru expressed his surprise at the adumbration of the divine and despotic rights of a human being. He said: "I fail to understand how any Indian, whether he belongs to a State or to any other part of the country, could dare utter such things. It is scandalous now to put forward an idea which originated in the world hundreds of years ago and was buried deep in

2. The Indian Sub-continent then consisted of (1) "British India" administered by Britain, (2) "Indian States" ruled by rulers who were vassals of the British Emperor, and (3) Foreign pockets held by France and Portugal.

3. C.A.D., Vol. I, p. 83, quoted by Rai Bahadur Syamanandan Sahaya.

4. See the speeches made by Sri Biswanath Das and Gopalaswamy Ayyangar, C.A.D., Vol. I, pp. 116, 124-125.

5. C.A.D., Vol. I, pp. 84 and 85.

the earth long before our present age. However, I respectfully tell them (rulers and their supporters) to desist from saying such things. They are putting a wrong thing before the world and by doing so they are lowering their own status and weakening their own position".⁶ Sri Jawaharlal Nehru explained that the popular sovereignty was not inconsistent with the existence of monarchy provided the latter was willed by the people. He said "we are not interfering with the system of monarchy in the states, if people of the states so want it."⁷ But, he refused to concede that authority and power could flow from the rulers, much less it be exercised by them without the sanction of the people.

The wording of the preambulatory resolution and the discussion that had taken place in the Constituent Assembly show that the popular sovereignty has been conceived as a fundamental source of the Constitution, which establishes a working relationship between the people and the rulers and determines the functional ambit of the organs of the government. It is, therefore, not so much an assertion of a right of people as a whole as a declaration of fact existing in a human society, for in a society of human beings the privilege theory of rulers cannot thrive without elevating one or a few human beings to superhuman level. The theory of popular sovereignty incorporated in the Constitution, therefore, seems to connote the absence of "privilege-to-rule" theory and the nullification of despotic exercise of governmental power.

The concept of popular origin of government in the Hindu Jurisprudence:

The concept of popular origin of government, signifying the absence of privilege or divine right theory of rulers and non-acceptance of despotic rule, was very much canvassed in the Hindu Jurisprudence. Although the ancient rishis spoke of kingship in their works, they did not conceive it as an hereditary institution nor did they bestow on the king a divine right to rule over men.

The kingship as an elective office was conceived in the vedic age. It was reflected in two institutions then existing, namely, the *samiti* and *sabhā*. The former included all the people⁸ and its

6. C.A.D., Vol. II-III, p. 297.

7. *Ibid.*, p. 300.

8. Dr. Radhabinod Pal, *The History of the Hindu Law in the Vedic Age and in post Vedic Times Down to the Institutions of Manu*, 1958, p. 99.

business, as pointed out by professors Macdonell and Keith, was "general deliberation on policy of all kinds, legislation, so far as the vedic Indian cared to legislate, and judicial work."⁹ Besides these, another important function of the *samiti* was the election of the king.¹⁰ The Rigveda appears to have enjoined on the king duty to attend the *samiti* (the great assembly) and perhaps seek its mandate in discharging his administrative functions. It says, "As the priest seeks the station rich in cattle, like a true king who goes to great assemblies."¹¹ Commenting on this Sāyana says that if the king is behaving truly, he is there just as a *hotā* is in the *yajñagriha* whose function there is to call in the gods.¹² In another place the same veda compares a king-in-*samiti* with a physician amidst a good collection of herbs. It says: "He who hath store of herbs at hand like a king amid crowd of men—physician is that sage's name, fiend slayer, chaser of disease"¹³ Thus, the Rigveda significantly enough conceives an institution, namely, "king-in-*samiti*". These two, king and *samiti*, have been treated as inseparable entities, for the king out of *samiti* will be as powerless as a physician without herbs and therefore not a "true king". The Rigvedic conception of "king in *samiti*", therefore, approximates to the British constitutional principle, "king in council", but since the vedic king was deprived of hereditary power to rule, the concept seems to be more in accord with the principles of modern republican constitutions, such as Indian Constitution, which harp on popular sovereignty and elected constitutional head of State.

The *samiti*, however, underwent tremendous changes during the Brahminic age and ultimately wore out of existence.¹⁴ The *sabhā* no doubt continued to function, but it remained as a body to administer justice.¹⁵ But that did not mean that king could rule arbitrarily and without the consent of the people. In fact, the election of the king in the age of Brāhmaṇa literature became very sophisticated, but coronation became elaborate, ritualistic and very technical. The king was presented to the people who were to ratify

9. *Vedic Index*, Voi. II, p. 112 quoted by Dr. Radhabinod Pal. *op.cit.*, p. 98.

10. Dr. Radhabinod pal, *op.cit.*, p. 100.

11. *Rigveda* IX 92.6, quoted by Dr. Radhabinod Pal, *op.cit.*, p. 100.

12. Dr. Radhabinod Pal, *op.cit.*, p. 100.

13. *Rigveda* X.97.6 quoted by Dr. Radhabinod Pal, *op.cit.*, p. 100.

14. Dr. Radhabinod Pal, *op.cit.*, p. 100-101.

15. Dr. Radhabinod Pal, *op.cit.*, p. 101.

the appointment.¹⁶ Though the principle of "ratification" of king's appointment supplanted the "election" of the king, one fact that cannot be ignored is that the consent or sanction of the people to the rule by a king was still considered essential. The elaborate coronation ceremony and the oath, which set out his functions, seem to delimit his functional ambit beyond which he could not stray with impunity.

Evidently, the ancient Hindu Jurists never treated the king as a representative of God on earth. No doubt, a king might attain "*devatva*" (qualities of *deva*) by performing certain *yāgas* such as *Rājasūya* and *Aśvamedha*, which would give him more moral strength to rule and fetch greater recognition to his rule by the people. But, the attainment of *devatva* was never construed as tantamount to the acquisition of absolute power.¹⁷

To this settled concept of Hindu Jurisprudence, Manu is said to have administered a mild shock when he introduced his king in the following manner:

- "5. And hence a king was composed of particles drawn from those chief guardian deities, he consequently surpasses all mortals in glory."¹⁸
- "6. Like the Sun, he burns eyes and hearts; nor can any human creature on earth even gaze on him."¹⁹
- "7. He is fire and air; he, both sun and moon; he, the God of criminal justice; he, the genius of wealth, he, the regent of waters; he, the lord of firmament."²⁰
- "8. A king, even though a child, must not be treated lightly from an idea that he is a mere mortal; no; he is a powerful divinity, who appears in a human shape."²¹

The seventh chapter of *Laws of Manu* (Manu Code) deals with government and public law. The few verses (5 to 8 of the seventh chapter) quoted above gave rise to an apprehension in the minds of many publicists that Manu had placed, contrary to the vedic principles, the king above law and armed him with a divine

16. *Ibid.*, p. 102.

17. For a detailed treatment of the subject see V. P. Varma, *Studies in Hindu Political Thought and its Metaphysical Foundations*, 1959, pp. 220-228.

18. The Ordinance (Laws) of Menu (Manu) according to the gloss of Culluca, translated by W. Jones, Chapter VII, verse 5.

19. *Ibid.*, *Manu*, Chapter VII, verse 6.

20. *Ibid.*, Chapter VII, verse 7.

21. *Ibid.*, Chapter VII, verse 8.

right to rule over men.²² Even though Medhātithi, one of the four great commentators on the Manu code,²³ explained that the Manu code was not intended to contravene the vedic law and when the phrases appear to contravene it, they must of necessity be construed as mere words without much legal significance,²⁴ the belief that Manu was an advocate of divine right theory of kingship has been entertained by jurists to this day.

But, a close scrutiny of the seventh chapter of Manu hardly bears out the belief held by them. The first verse of the seventh chapter in the Laws of Manu states: "I will fully declare the duty of kings; and show how a ruler should conduct himself, in what he was framed, and how his ultimate reward may be attained by him."²⁵ The second verse says: "By a man of the military class, who has received in due form the investiture, which the Veda prescribes, great care must be used to maintain this assemblage of laws."²⁶ It is obvious the main purpose of the chapter was to "declare the duty of kings" and "show how a ruler should conduct himself." To "declare" is to specify and specification means avoidance of ambiguity in language which specifies the duty. Again, declaration of "the duty of kings" would mean indirect conferment of a co-relative right on the people. In the ultimate analysis, therefore, the phrase means that the functions of the king were confined to the performance of duties specified therein, and his "ultimate reward" mentioned in the same verse depends on how well or ill he does the job. The second verse mentions clearly that the king has to receive his investiture in due form prescribed by the vedas, which means that he has to subscribe to the principles mentioned therein. Moreover, it enjoins on him to "maintain this assemblage of laws" with great care, which implies that he is not above law nor its originator. He is only a maintainer of law.

Verse 13 of the same chapter states: "Let the king prepare a just compensation for the good, and a just punishment for the

22. See K. P. Jayaswal, *Manu and Yājñavalkya—A comparison and a contrast: A treatise on the Basic Hindu Law*, pp. 96-97; R. S. Vaidyanatha Ayyar, *Manu's Land and Trade Laws*, 1927, pp. 65-66.

23. The other three commentators were Govindarāja, Dharaṇī Dhīra and Kulluka Bhaṭṭa.

24. Medhātithi on Manu, referred to by K. P. Jayaswal, *op.cit.*, pp. 97-98.

25. *Manu* (Laws of) translated by W. Jones, Ch. VII, verse 1.

26. *Ibid.*, verse 2.

bad: the rule of strict justice let him never transgress.”²⁷ Prof. Jayaswal thinks that this verse vested the king with arbitrary power.²⁸ But it is difficult to subscribe to this view. The verse in question unambiguously enjoins on the king not to transgress “the rule of strict justice.” Moreover, grant of compensation for the good or infliction of punishment for a bad deed can hardly be deemed just if they were to be administered subjectively and not objectively. Besides, the code in the subsequent verses clearly lays down certain rules to be followed in the matter of inflicting punishment. Verse 16 says that when the king has fully considered “place and time, and his own strength, and the divine ordinance, let him justly inflict punishment on all those who act unjustly.”²⁹ Then verse 19 declares, “when rightly and considerably inflicted, it (punishment) makes all the people happy; but, inflicted without full consideration, it wholly destroys them all.”³⁰ Further down it is stated “Holy sages consider as a fit dispenser of criminal justice, the king, who invariably speaks truth, who duly considers all cases, who understands the sacred books, who knows the distinctions of virtue, pleasure and riches.”³¹ Then verse 27 says that such a king, if he justly inflicts legal punishment, greatly increases those three means of happiness; “but punishment itself shall destroy a king, who is crafty, voluptuous and wrathful.”³² This is followed by verse 28 which states “criminal justice, the bright essence of majesty, and hard to be supported by men with unimproved minds, eradicates a king, who swerves from his duty, together with all his race.”³³ Then again in verse 30 it is said “just punishment cannot be inflicted by an ignorant and covetous king, who has no wise and virtuous assistant, whose understanding has not been improved, and whose heart is addicted to sensuality.”³⁴

From these verses it is evident that the “just punishment” has been treated as the essence of criminal justice, and the criminal justice is considered as the “bright essence of majesty”. Further,

27. *Manu* (Tr. W. Jones) Ch. VII, verse 13.

28. K. P. Jayaswal, *op.cit.*, p. 97.

29. *Manu* (tr. by W. Jones), Ch. VII, verse 16.

30. *Ibid.*, verse 19.

31. *Ibid.*, verse 26.

32. *Ibid.*, verse 27.

33. *Manu* (Tr. by W. Jones), Ch. VII, verse 28.

34. *Ibid.*, verse 30.

the verses clearly stipulate condition for infliction of "just punishment" and also lay down qualifications for the king, who could award it. This means that the infliction of punishment by a king who lacks those qualities mentioned therein cannot be construed as "just punishment". If he is incapable of preparing a "just punishment" for the bad, he ceases to be a fit dispenser of criminal justice and consequently loses the "bright essence of majesty", which is tantamount to virtual loss of kingship, for kingship could hardly exist without the bright essence of majesty. Moreover, the verses also clearly state that the "punishment itself shall destroy a king who is crafty, voluptuous and wrathful" and the criminal justice "eradicates a king, who swerves from his duty", and these expressions imply not only that the king is subject to law but also that he may be impeached and banished for any arbitrary exercise of the power of inflicting punishment. Thus, if the entire seventh chapter of *Laws of Manu* is read as a whole there is hardly any scope to think that Manu had introduced an irresponsible king clothed with a divine right to rule over men. At the most those verses (5 to 8) may be taken as expressions which were meant to exalt the bright essence of majesty in order to inspire an awe in the minds of people, who were prone or likely to commit wrongs and not to arm the king with arbitrary powers; and it may also be remembered that this bright essence of majesty itself will vanish the moment the king swerves from his duty and becomes an addict to all vices or acts arbitrarily.

The subsequent writers, however, are more clear in the exposition of their views. The author of *Sukranīti* says, "it is not the birth that makes the king. He is not respected so much because of his ancestry as for his prowess, strength and valour". Proceeding further he says, "The ruler has been made by Brahmā a servant of the people, getting his revenue as remuneration. His sovereignty, however, is only for protection".³⁵ Yājñavalkya seems to be more explicit in this respect. He tells the king that illegal actions on his part are to carry the result of forfeiture of majesty and banishment of his whole family,³⁶ and that acts of oppression to the subjects were to entail not only deprivation of majesty and

35. *Sukra nīti* I, 363-364, 375 quoted by R. S. Vaidyanatha Ayyar *op.cit.*, p. 66.

36. Yājñavalkya, I, 340 quoted by K. P. Jayaswal, *op.cit.*, pp. 97-98.

condemnation of dynasty, but also infliction of the highest punishment.³⁷ Commenting on this, Prof. Jayaswal says that all these stipulations were found in the coronation oath, which every king took at the time of coronation, and Yājñavalkya was only translating the undertaking of the coronation oath.³⁸ It may also be remembered that all these stipulations of Yājñavalkya are almost similar to Manu's expressions quoted earlier in this paper.

Subsequently we hear in *Śāntiparva* of *Mahābhārata* Bhīṣma telling Yudhishtira that in ancient days when people found themselves in an anarchical condition they approached the creator *pitāmaha*, who ultimately gave them a king. God asked Manu to rule over them; but he was reluctant to accept it. He ultimately accepted the office only on the assurance of the people themselves.³⁹ Commenting on this, Prof. Radhabinod Pal rightly points out that even though the king was thus given by the God, the king's authority lay in the consensus of opinion of the people.⁴⁰ Proceeding further he says: "Here is then the conception of the social order, as the result, not of rigid natural relations or of divine commands, but of conscious human contrivances. The state was thus an artificial structure, the organ for satisfying human wants, and capable of being constructed and perfected".⁴¹

This brief survey of the writings of the ancient Hindu Jurists would show that the Hindu jurisprudence consistently gave credence to the popular sovereignty as a basis for the king's authority to rule. The representative theory, that is, the king is representative of God on earth, was never countenanced by them. On the other hand, they laid stress, not on the powers of the king, but on his duties, and on the fact that he was servant of the people. In other words, the active consent of the people to the rule by a person and the absence of despotism were the twin principles, which were often emphasized by the ancient jurists. They are, in fact, the two basic principles, as understood from the debate of the Constituent Assembly of India, that lay at the basis of the

37. Yājñavalkya, I, 341 quoted by K. P. Jayaswal, *op.cit.*, pp. 97-98.

38. K. P. Jayaswal, *op.cit.*, p. 98.

39. *Śāntiparva* LXV, 22-25 quoted by Dr. Radhabinod Pal, *The History of Law in the Vedic age and in post-Vedic times down to the Institutes of Manu* 1958, p. 126.

40. Dr. Radhabinod Pal, *op.cit.*, p. 126.

41. *Ibid.*

expression "we the people of India" embodied in the Preamble of the Constitution of India.

II. Democratic Republicanism

The Preamble of the Indian Constitution states that the people of India have "solemnly resolved to constitute India into a Sovereign Democratic Republic." This phrase has been carved out of the first clause of the Objectives Resolution which says, "This Constituent Assembly declares its firm and solemn resolve to proclaim India as an Independent Sovereign Republic". The word "Republic" indicates the form of government the people intended to adopt. It also indicates that the republican form of government is intended to stand as a bastion against any sort of absolutism that might be practised, and the speeches of various members of the Constituent Assembly amply confirm it.

Introducing the Objectives Resolution, Sri Jawaharlal Nehru stated emphatically that "a free India can be nothing but a republic".⁴² Referring to the position of the rulers in the Indian States he said that "no state can have an administration which goes against our fundamental principles or gives less freedom than obtaining in other parts of India. The resolution does not concern itself with what form of government they will have or whether the present Rājas or Nawabs will continue or not. These things concern the people of the states. It is quite possible that the people may like to have their Rājas. The decision will rest with them. Our republic shall include the whole of India. If a part within it desires to have its own type of administration it will be at liberty to have it".⁴³ Proceeding further he said, "some people pointed out to me that our mentioning a republic may somewhat displease the rulers of the Indian States. It is possible that this may displease them. But I want to make it clear personally, and the house knows, that I do not believe in the monarchical system anywhere. Our view in regard to these Indian states has been, for many years, first of all that the people of those states must share in the freedom to come. It is quite inconceivable to me that there should be different standards and degrees of freedom as between the people in the State and the people outside the States."⁴⁴

42. C.A.D., Vol. I, p. 56.

43. C.A.D., Vol. I, p. 56.

44. *Ibid.*, p. 60.

It appears that Sri Nehru conceived republicanism as a concept in contradistinction with the monarchical government⁴⁵ and theory of absolutism. He is undoubtedly against the monarchical system and his speech bears ample testimony to it. Therefore his statement that the Rājas could be there provided they are wanted by the people must be construed to mean the elected Rājas. Since "Election" and hereditary "monarchy" are contradiction in terms, the republicanism of Nehru's conception seems to spell virtually the death knell of monarchy as an hereditary institution.

The consensus of opinion among the members of the Constituent Assembly was in favour of the word "republic" and the interpretation the mover of the resolution put on it. The result, therefore, was the final acceptance by the Constituent Assembly of the republican form of government along with the glosses put on the word "republic" by Sri Jawaharlal Nehru. But our enquiry is whether this republican conception was ever found in the ancient Hindu juridical thought. Adverting to this problem Dr. S. Radhakrishnan said in the Constituent Assembly, "We can not say that the republican tradition is foreign to the genius of this country. We have had it from the beginning of our history. When a few merchants from the north went down to the south, one of the princes of the Deccan asked the question, 'who is your king?' The answer was, 'some of us are governed by assemblies, some of us by kings'. Pāṇini, Megasthenes and Kauṭilya refer to the republics of India. The great Buddha belonged to the Republic of Kapilavastu."⁴⁶

Thus it has been made abundantly clear that the "republican tradition" is not alien to the "genius" of this country. As a matter of fact, the technical word used to denote Hindu Republic was "Gaṇa". The *Aitareya Brahmana* uses three expressions "Bhoja" (enjoyer) or "Bhaujya", "Svārājya" and "Vairājya" which have been construed by Prof. Jayaswal as denoting heads of a class of republics.⁴⁷

In the "svārājya" the ruler or president was called "svarāt"⁴⁸ and according to the *Aitareya Brāhmaṇa* this form of government

45. See the speech by Mr. F. R. Anthony, C.A.D., Vol. 1, p. 92.

46. C.A.D., Vol. II-III, p. 255 and 256.

47. Referred to by Dr. Radhabinod Pal, *op.cit.*, p. 103.

48. *Ibid.*

was adopted by the *Nichyas* and by the *Apāchyas* of Western India in the vicinity of the mouth of the Indus.⁴⁹ According to the same Brāhmaṇa in the "*vairājya*" form of government, which was found in the north by the side of the Himalayas, the whole nation took the consecration of rulership, and this as pointed out by Dr. Radhabinod Pal, was a real democratic constitution.⁵⁰ Prof. Sarkar specifically names eleven republics for the period between 600 B.C. and 450 B.C., which, according to him, constitutes the first period of Hindu Republic, and says, "This cluster of republics represented evidently the survival of a type of polity that had been more or less uniformly distributed throughout the Hindu world, at least in the Indo-Gangetic plains. An older link in the chain of India's political evolution is furnished by the common-wealths of the fifth and sixth centuries B.C. And it is to the eastern regions of Northern India, roughly speaking the modern province of Bihar, that we have to turn our eyes for these oldest historical specimens of Hindu republics".⁵¹

Further, we find a reference to republican form of government in Śāntiparva of *Mahābhārata*. Bhīṣma speaks of four stages of development in the human society. The first was the state of perfect peace and order. Originally, therefore, there was no kingdom, no king, no punishment and no punisher. People then protected each other by law and law alone.⁵² Then came the state of chaos and confusion because people were first overpowered by *delusion*, which destroyed *discrimination* and *dharma*, and then became subject to *avarice* and *lust*.⁵³ This chaotic situation led first to the establishment, through the intervention of gods, of a code of law dealing with *dharma*, *artha* and *kāma*, which was handed down by Brahmā through Manu, and second, to the installation of a republican form of government, which later gave way to king Manu's rule on the choice of the people. Speaking about the republican government Bhīṣma says: "In ancient days the

49. *Ibid.*

50. *Ibid.*

51. Prof. Sarkar, *The Political Institutions and the theories of the Hindus*, quoted by Dr. Radhabinod Pal *op.cit.*, pp. 103-104.

52. Śāntiparva, LVIII, 14-17 and 19, referred by Dr. R. Pal, *op.cit.*, pp. 214-215.

53. *Ibid.*

anarchical people were destroyed, eating up each other, even as the fish in water, the stronger doing unto the weaker. They then gathering together covenanted: A republican form of government was the result".⁵⁴

Evidently, the republican form of government was adopted and experimented by the people in ancient India, and the Hindu jurists recorded that fact in their writings. But, a doubt, which still remains to be cleared, is whether the republican concept was ever known in the early vedic period or was it expounded only in the later vedic time. Dr. Radhabinod Pal, the eminent jurist, holds the view that the republican form of government in India came long after monarchy and after the early vedic age, that is, in the later vedic literature.⁵⁵ But the veracity of this view depends upon the construction one puts on the republican concept. If "republicanism" is conceived in narrow terms to mean only an elected "head of a state", namely, president, as distinguished strictly from "elected king", then it is difficult to disagree with the view. On the other hand, if it is construed broadly to mean a polity wherein supremacy of the people is acknowledged and absolutism in any form is resented, no matter what designation the elected ruler assumes, then it is difficult to subscribe to the view that this republican concept was unknown in the early vedic period. As has been shown earlier in this paper, in the early vedic period *samiti*, which was composed of the people, served not only as an electoral college to elect a king but also as a legislative body to enact laws which the ancient Indians cared to legislate. No doubt, the elected head of the state was called "king", but the fact he was elected shows that kingship was not hereditary and the existence of *samiti* both as an electoral college and legislative body indicates the supremacy of the will of the people and the absence of absolutism, which are the cardinal ingredients of "republicanism" in a broad sense of the term. In fact, it is this broad concept of "republicanism", which was as much in vogue in the early vedic period as it was later, that has been expounded by Sri Jawaharlal Nehru in the Constituent Assembly and later embodied in the preamble of the constitution.

54. *Sāntiparva* LXV 19, referred by Dr. R. Pal, *op.cit.*, p. 216.

55. Dr. R. Pal, *op.cit.*, p. 104.

III. *The Duty-Oriented Concept*

Certain Articles in Part III and all Articles in Part IV of the Constitution of India lay emphasis on the duty of individuals and of the state respectively. Also there are certain provisions in Part III of the Constitution which make it imperative for citizens to exercise the guaranteed rights without disturbing public order. These constitutional stipulations seem to bear some similarity with the order and duty-oriented concept in the Hindu Jurisprudence.

Order and Duty-Oriented concept in Hindu Jurisprudence:

In order to know correctly how far the constitutional provisions relating to duty of the individuals and the states could be subsumed to the duty-oriented concept of Hindu jurisprudence we have to set out first the underlying principles of the concept. One foremost principle in the Hindu Jurisprudence is the concept of "*Rita*" which means eternal order or harmony found in nature. The ancient *Rishis* turned to nature with an inquisitive mind to enquire what was that which helped to sustain grand harmony found in the celestial sphere. They deeply contemplated on this problem and also on the origin or creation of the universe, and came to the conclusion that "*Rita*" (order) existing in nature and conformity to "*Rita*" by the natural phenomena were the two factors which perpetuated harmony in nature. Their next task was to turn to the world inhabited by human beings and tell them that similar harmony would not be difficult to achieve or establish permanently if they assiduously respected order (*Rita*) in human life, performing such duties as they are capable of. Thus, life was conceived as an integrated whole, which could be lived properly only in peace and harmony. Peace and harmony could be maintained only by respecting "*Rita*". And people could be said to conform to *Rita* only when they act in accordance with "*Dharma*", that is, when they do their duties which the nature (and not the society) enjoined on them. Thus, the ancient *rishis* evolved a "duty-oriented" jurisprudence, which was based on two concepts, namely, "*Rita*" and "*Dharma*".

The concept of *Rita* has been expounded by several ancient *rishis*—Aghamarṣaṇa, the great vedic rishi, says:

'From Fervour kindled to its highest, *Rita* (Eternal Law) and Satya (Truth) were born; thence was the night produced, and thence the billowy flood of sea arose'

'From that same billowy flood of sea the year was afterwards produced, Ordainer of the days and nights, Lord over all who close the eye"

'Dhātā, the great creator, then formed in due order, Sun and Moon. He formed in order Heaven and Earth, the regions of the air, and light".⁵⁶

Thus, Aghamaṣṣa elevates *Rita* (Eternal order) to the highest position in the evolutionary scheme of the universe. In fact, it has been conceived by him as the first and primal phenomenon in the natural scheme of the universe. Therefore, it has been considered necessary for other natural phenomena, which were evolved later than that to conform to it. According to Aghamaṣṣa's father, Madhucchanda, even gods, Mitra and Varuṇa, achieved their might by respecting and cherishing this *Rita* (eternal order).⁵⁷ A similar statement is found in the *Sāmaveda* also, which says, "Mitra and Varuṇa, through law, lovers and cherishers of law (*rita*), have obtained your mighty power".⁵⁸

Vāmādeva, another great vedic rishi, describes the concept of *Rita* (eternal order or law) thus:

"Eternal law hath varied food that strengthens; thought of eternal law removes transgression. The praise-hymn of eternal law, arousing, glowing, hath opened the deaf ears of the living.

"Firm-seated are eternal law's foundations; in its fair form are many splendid beauties. By holy law long lasting food they bring us: by holy law have cows come to our worship.

"Fixing eternal law he, too, upholds it: swift moves the might of law and wins the booty.

"To law belong the vast deep earth and Heaven: Milk-kine-supreme, to law their milk they render".⁵⁹

Evidently, Vāmādeva not only glorifies the concept of *Rita* (eternal law or order), but also lays emphasis on the necessity of observing that 'holy law' which would bring to the upholder of it "long lasting food" and coveted "booty". He lays stress on the necessity of contemplating on the "eternal law", for such "thought of eternal law removes transgression". What is more, he even

56. *Rigveda* X, 190, 1-3, quoted by Dr. R. Pal, *op.cit.*, p. 113.

57. *Rigveda* I, 2, 8, quoted by Dr. R. Pal, *op.cit.*, p. 114.

58. *Samaveda* IV, 2, 2, *Ibid.*, p. 175.

59. *Rigveda* IV, 23, 8-10 quoted by Dr. R. Pal, *op.cit.*, pp. 143 and 144.

indirectly tells us through the expression, "Milch-kine supreme, to law their milk they render", how one could uphold this "eternal law" or act in conformity with it by performing one's duty ordained by nature.

Further, we hear from Rishi Gautama a description of benefits an individual may get by observing this law when he said: "The winds waft sweet, the rivers pour sweet for the man who keeps the law: so may the plants be sweet for us".⁶⁰ Again we find in the Atharvaveda the law being described thus:

"Truth, high and potent law, the consecrating rite, Fervour, Brahma, and 'sacrifice' uphold the 'earth'.⁶¹

Proceeding further it states:

"Truth is the base that bears the earth; by Sūrya are the heavens upheld. By Law Ādityas stand secure and Soma holds his place in heaven".⁶²

The ancient rishis thus conceived "Eternal Law" (*Rita*) as an "ordering principle" in nature. The natural phenomena strictly observed this *Rita* by performing functions allotted to them by nature; that is to say, without swerving from the path of duty. Consequently, perfect peace has been maintained in the universe. Naturally, therefore, the ancient rishis thought that similarly much desired peace could be established in human society if people respected and maintained *Rita* (law of order) and acted without any dereliction of duty. Thus, these ancient juriconsults adopted an inductive approach to law and evolved in this context the concept of *Dharma* bearing the connotation of "duty".

In fact, the word *Dharma* bears many connotations. As many as eleven implications and meanings have been listed by Dr. V. P. Varma.⁶³ It is, therefore, evident that the actual meaning could

60. *Rigveda* I, 90, 6 quoted by Dr. R. Pal, *op.cit.*, p. 154.

61. *Atharvaveda* XII, 1, 1, quoted by Dr. R. Pal, *op.cit.* p. 177.

62. *Ibid.*, XIV, 1, 1, quoted by Dr. R. Pal, *op.cit.*, p. 177.

63. See V. P. Varma, *Studies in Hindu political Thought and Its Meta-physical Foundations*, 1959, p. 106, foot note 1. The eleven meanings are (1) something like the old *Rita*, (2) the morally proper, the ethical duty, virtue, (3) good works, (4) religious duty, religious virtue, (5) the ideal, (6) identical with god and absolute truth; a universal law or principle, (7) divine justice, (8) a compromise between the ideal and actual conditions, (9) convention; a code of customs and traditions, (10) common law or laws and (11) international or inter-tribal law.

be ascertained from the context in which the word "Dharma" has been used. One of the eleven listed meanings is duty, moral, religious or ethical. As has been explained by Dr. V. P. Varma, the word Dharma is derived from the word *dhri*, which means "to sustain or uphold".⁶⁴ These are the two meanings, namely, (1) duty, and (2) "to sustain and uphold", the concept *dharma* seems to imply when it is used along with the concept *Rita*. To ascribe any other meaning to the word *dharma* in this context is to render the *Rita* concept redundant, which definitely might not have been the intention of the ancient jurists, who conceived these two concepts together as the basis of their duty-oriented jurisprudence. Viewed thus, it means that the people have been enjoined by the ancient jurists to sustain *Rita* (order) by adhering to *dharma*, that is, by doing their duties properly. The maintenance of *Rita* and *Dharma* leads to the establishment of much needed peace and order in human society. The entire emphasis in this duty-oriented jurisprudence, therefore, has been on the duty or obligation of the individuals and not on their rights. A clear idea of this emphasis on duty may be seen in the following two verses of the Manu code:⁶⁵

"For the sake of preserving this universe, the being supremely glorious allotted separate duties to those, who sprang respectively from his mouth, his arm, his thigh and his foot".⁶⁶

"Through the fear of that genius⁶⁷ all sentient beings, whether fixed or locomotive, are fitted for natural enjoyments and swerve not from duty".⁶⁸

The Indian Constitution and the duty-oriented stipulations

The principles of the duty-oriented jurisprudence seem to have been given a silent reception in the Indian Constitution. First of all, most of the fundamental rights enumerated in

64. *Ibid.*, p. 107.

65. These two verses, namely, verse 87 of Chapter I and verse 15 of Ch. VII of the Manu code, have been subject matter of much controversy. Some believed that they served as a basis for the edifice of caste system, and some others could not find sufficient reason to subscribe to that view. Since it is not our field of enquiry, we leave the point unanswered.

66. *Manu* (Tr. by W. Jones), I. 87.

67. "Genius" referred in this verse is "the genius of punishment."

68. *Manu* (Tr. by W. Jones), VII. 15.

Part III of the Constitution have been hedged in with restrictions.⁶⁹ This method of stipulation of rights along with restrictions connotes that right and duty of the individual march side by side and no precedence or preponderance is given to one over the other.

Secondly, certain provisions in Part III of the constitution have been addressed not only to the state but to the individuals as well. Article 15(2) (a) of the constitution states that no citizen shall, on grounds of religion, race, caste, sex, place of birth or any of them, be subject to any disability, liability, restriction or condition with regard to access to shops, public restaurants, hotels and places of public entertainment. Evidently, this is mainly an exhortation to the people, who are owners of shops, hotels, etc., to refrain from any discriminatory act against the fellow citizens. Next, Article 17 says that "untouchability" is abolished and its practice in any form is forbidden. It also makes the enforcement of any disability arising out of "untouchability" an offence punishable in accordance with law. Though the latter part of the Article is a sort of direction to the state to punish the practice of "untouchability", the former part, which is a self-contained provision, forbids the practice of "untouchability" in unequivocal terms. This means that any practice of "untouchability" by an individual, irrespective of whether it is punished or not, is an unconstitutional act. The same argument applies, *muntatis mutandis*, to Articles 23(1) and 24. The former states that traffic in human beings and *begar* and other similar forms of forced labour are prohibited and any contravention of this provision shall be an offence punishable in accordance with law. The latter states that no child below the age of fourteen years shall be employed to work in any factory or mine or engaged in any other hazardous employment. Further, Article 32 guarantees the right to move the Supreme Court by appropriate proceedings for the enforcement of the rights conferred by Part III. Then Clause (2) of that Article states that the Supreme Court shall have power to issue directions or orders or writs, including writs in the nature of *habeas corpus*, *mandamus*, prohibition, *quo warranto* and *certiorari*, whichever may be appropriate, for the enforcement of any of the rights conferred by this Part (III). There is nothing in this Article to suggest that the rights conferred by Part III of the

69. See especially Articles 19, 25 and 26.

Constitution could be enforced only against the state, or the directions, orders or writs could be issued by the Supreme Court only to the state. In the absence of any positive indication in Article 32 to the effect that the rights guaranteed in Part III could be enforced only against the state, one may reasonably infer that the provisions of Articles 15(2) (a), 17, 23 and 24 read with Article 32 guarantee certain enforceable rights to individuals as against some other individuals. In other words, if an individual violates any of the provisions of the above mentioned articles his act would be unconstitutional, and aggrieved persons could approach the Supreme Court under Article 32 of the Constitution for a direction or order directing the concerned person to refrain from acting in unconstitutional way.

But, then arises a question whether a constitution could ever guarantee rights to individuals as against other individuals. A simple answer would, however, be that if a basic law so chooses there is nothing improper in making an "individual invasion of individual right" an unconstitutional act and protect it from such invasion. But, students of Western, especially American, Jurisprudence may find it difficult to subscribe to this view, for they might think that there could hardly be any fundamental right except as against the state. As a matter of fact, the American jurisprudence as developed by the Supreme Court of the United States does not countenance the view that the constitution could bar the private acts unless such acts have the support of the state.

It may be recalled here that Section 1 of the Fourteenth Amendment of the Constitution of the United States of America states, *inter alia*, that no state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws. Section 5 of the same Amendment empowers Congress to enforce, by appropriate legislation, the provisions of this article. In pursuance of these provisions Congress enacted in 1875 a Civil Right Bill making it a misdemeanor to deny any person equal rights and privileges in inns, theatres and on transportation facilities. This piece of beneficial legislation could have been upheld by the Supreme Court of the United States as one which was designed to enforce the "equal protection" clause of the Fourteenth

Amendment. But, when it was confronted in 1883 with the legislation in *Civil Rights cases*⁷⁰ it balked at giving the clause a positive meaning.⁷¹ It ruled in that case that when the first and fifth sections of the Fourteenth Amendment were read together it would mean that Congress could pass legislation to supersede discriminatory state legislation and official acts and could not legislate against private acts of a discriminatory character. Further, in 1926 when the Supreme Court was called upon to pronounce its opinion on the constitutionality of restrictive covenants attached by white men to the property sale agreement imposing restrictions against the use of real property by Negroes, it ruled in *Corrigan V. Buckley*⁷² that the constitutional prohibitions "have reference to State action exclusively, and not to any action of private individuals It is state action of a particular character that is prohibited. Individual invasion of individual rights is not the subject-matter of the Amendment. It is obvious that none of these Amendments prohibited private individuals from entering into contracts respecting the control and disposition of their own property".⁷³ In 1948 there was a slight change in the judicial attitude which could be discerned in the decision in *Shelley V. Kraemer*⁷⁴ where the court held that the Fourteenth Amendment forbids the enforcement by the state courts of restrictive covenants which have as their purpose the exclusion of persons of designated race or colour from the ownership or occupancy of real property.⁷⁵ But it did not dislodge the decision in *Corrigan V. Buckley*. The position, therefore, is that purely private acts of individuals, however much discriminatory they may be, unless they are actively supported and implemented by any one of the organs of the government, would not come within the constitutional prohibition stipulated in the Fourteenth Amendment.

These judicial pronouncements and also the view that constitution is an instrument which regulates mainly the relationship between individuals and the State probably led some lawyers to

70. 109 U.S. 3.

71. Mason and Beany, *The Supreme Court in a Free Society*, 1959, p. 255.

72. 271 U.S. 323 (1926).

73. *Ibid.* at p. 330.

74. 334 U.S. 1 (1948).

75. For a detailed study on this subject see Beranard Schwartz, *American Constitutional Law*, 1955, pp. 230-233.

hold the view that the provisions of Articles 15(2) (a), 17, 23, and 24 of the Constitution of India are only "enabling provisions" and do not guarantee rights as against private individuals. That is to say, the only function of these provisions is to enable the state, if it so decides, to enact social legislations prohibiting discrimination, untouchability, exploitations and child labour. Such an interpretation of these Articles would relegate them to a position of "non-self-executing" provisions which require supplemental legislation for enforcement, which means, in the ultimate analysis, that while other Articles of Part III could be enforced directly by the Supreme Court under Article 32 of the Constitution, the provisions of Articles 15(2) (a), 17, 23, and 24 could not be so enforced. If this is the position, as some are inclined to believe, it creates an inexplicable anomaly in Part III of the Constitution.

This anomaly could be avoided if the entire problem is viewed from the point of view of the ancient Indian duty-oriented jurisprudence, which lays emphasis on the duties of individuals and the state and on the adherence and performance of such duties. That jurisprudence, as pointed out earlier in this paper, also postulates the enforcement of all duties by the use of "the genius of punishment", that is, "*danḍa*". The fact of the matter, therefore, seems to be that the Articles 15(2) (a), 17, 23 and 24 stipulate enforceable duties, which could be enforced either under ordinary law by the use of "the genius of punishment" or under Article 32 of the Constitution by appropriate direction or order from the Supreme Court. Viewed thus, the above mentioned Articles are as much "self-executing" in their contents as any other Article in Part III. The only difference, however, is that while other Articles speak of rights of individuals, these Articles, true to the spirit of ancient Indian tradition, stress on the duties of individuals.

Finally, Part IV of the Constitution, which consists of sixteen Articles, imposes on the State nine varieties of obligations. First, the state should "strive to promote" the welfare of the people by securing and protecting a social order in which justice, social, economic and political, should inform all the institutions of the national life.⁷⁶ Secondly, the state should particularly "direct its policy" towards securing (a) the right to an adequate means of

76. Art. 38.

livelihood for all citizens, men and women equally, (b) the distribution of the ownership and control of the material resources of the community in such a way as to subserve the common good, (c) the sound operation of the economic system, avoiding the concentration of wealth and means of production, (d) equal pay for equal work for both men and women, (e) the prevention of abuse of the health and strength of workers and the tender age of children and the removal of the situation where the citizens are forced by economic necessity to enter avocations unsuited to their age or strength, and (f) the protection of childhood and youth against exploitation and against moral and material abandonment.⁷⁷ Thirdly, the State should "take steps" to organize self-sufficient village panchayats⁷⁸ and to separate the judiciary from the executive in the public service.⁷⁹ Fourthly, the state should, within the limits of its economic resources, "make effective provision" for securing the right to work, education and public assistance in cases of unemployment, old age, and disablement and in other cases of undeserved want.⁸⁰ Fifthly, the state should "make provision" for securing just and humane conditions of work and for maternity relief.⁸¹ Sixth, the state should "endeavour" (a) "to secure", by appropriate methods, to all workers work, a living wage, conditions of work ensuring a decent standard of life, (b) "to promote" cottage industries in rural areas,⁸² (c) "to secure" a uniform civil code,⁸³ (d) "to provide", within ten years from the commencement of the constitution, for free compulsory education for all children below the age of fourteen years,⁸⁴ (e) "to organize" agriculture and animal husbandry on scientific lines and "take steps" for the preservation and improvement of the breeds and the prohibition of slaughter of milch and draught-cattle,⁸⁵ and (f) "to promote" international peace and security, to maintain just and honourable relations between nations, to foster respect for international law and treaty obligations in the international

77. Art. 89.

78. Art. 40.

79. Art. 50.

80. Art. 41.

81. Art. 42.

82. Art. 48.

83. Art. 44.

84. Art. 45.

85. Art. 48.

dealings and to encourage settlement of international disputes by arbitration.⁸⁶ Seventh, the state should "promote" with special care the educational and economic interests of the weaker sections of the people, particularly of the Scheduled Castes and Scheduled Tribes, and protect them from social injustice and exploitation.⁸⁷ Eighth, the state has been enjoined "to regard" the raising of the level of nutrition and the standard of living of the people and the improvement of public health "as among its primary duties" and "to endeavour" to bring about the prohibition of intoxicating drinks and drugs.⁸⁸ Finally, the state has been obliged to protect monuments or places and objects of artistic or historic interest, declared to be of national importance.⁸⁹

As to the importance of the duties set forth in Part IV, Article 37 clearly lays down that "the provisions contained in this part shall not be enforceable by any court, but the principles therein laid down are nevertheless fundamental in the governance of the country and it shall be the duty of the state to apply these principles in making laws".

Thus, Part IV of the Constitution lays down a number of fundamental duties of the state. To the duty-oriented ancient Hindu jurisprudence, such stipulation of duties of the state is not quite alien. In fact, a member of the Constituent Assembly rightly pointed out that the fundamental principles of governance meant *dharma* or the path of duty of the government.⁹⁰ Yet, some, who seem to have not taken pain to enquire into the ancient Indian source, are inclined to believe that this part of the Constitution owes its origin or pattern to the Irish Constitution,⁹¹ which in turn is indebted to the Constitution of Republican Spain for the idea.⁹² Spain, herself being predominantly a Roman Catholic country, is supposed to have borrowed the idea from canon law. It is also said certain state obligation or directions stipulated in Part IV of the Constitution, which are also found in the Irish Con-

86. Art. 51.

87. Art. 46.

88. Art. 47.

89. Art. 49.

90. See the speech of B. Das, C.A.D., Vol. V. pp. 366-368.

91. See the speech of Dr. P. S. Deshmukh, C.A.D., Vol. V, pp. 368-370.

92. See Ivor Jennings, *Some Characteristics of the Indian Constitution*, 1953, p. 30.

stitution, are found in the Papal Bull.⁹³ This belief apparently has given rise to a conclusion that Part IV of the Constitution has been borrowed from an external source, which traces ultimately to canon law and the Papal Bull. However, this was refuted, and rightly so, by B. N. Rau, the Constitutional Adviser to the Constituent Assembly of India, in his address delivered to the Indian Council of World Affairs on 10th August, 1949. He pointed out that the conception of declaration of State policy or duties was not entirely foreign to India. The injunction, "the king shall provide the orphan, the dying, the infirm, the afflicted and the helpless with maintenance. He shall also provide subsistence to helpless expectant mothers and also to the children they gave birth to" contained in the *Arthaśāstra*, he said, was very similar to the Directive Principles of State Policy incorporated in the Constitution.

Dewan Bahadur K. S. Ramaswami Sastri: In Ancient India there was no concept in literature or among the people, of the divine right of kings. The concept of the eight *dikpālakas* (the divine protectors in the eight directions in space) being the king is not to be taken at its actual face value. Manu says in his code that the concept merely implies that a man should act in regard to his fellowmen, as gods act in regard to man, i.e., he should shower amenities like God Indra, collect taxes gently and imperceptibly as the sun collects vapour from the ocean, enter into the lives of all men just as the wind goes everywhere, bind transgressors with a noose like Varuṇa, please all like the moon, burn up enemies like the God of Fire, and support all living beings like the Goddess of the Earth. The concept that God Viṣṇu dwells in a king (*Nā Viṣṇuḥ Prithvīpatiḥ*) has the same significance.

A king (*rājā*) was so called not because he shone brightly (*rājate*) but because his function was to please the people (*Rājā Prakritirañjanāt*), Kālidāsa's *Raghuvamśa*. Kālidāsa says also in *Raghuvamśa* that the king should make the people live according to the law and punish those who transgress the law (*Vinayādhāna*) and should protect all his subjects and find suitable occupation and livelihood for them and protect them, and that hence he is the father of all the subjects. He says also that just as the Sun converts the water in the ocean into vapour to return the

93. *Ibid.*, pp. 31-32.

taken water a thousand fold in the form of rain, a king should give back the collected taxes in a magnified form to the people.

Manu and other law-givers affirm the supreme potency of Rita and Dharma and Daṇḍa as the King of kings. There was no concept in India of the king's *privilege* or *inherent right* to rule the country. The Indian concept of monarchy was a concept of a limited constitutional monarchy. The king should consult his ministers and the popular assemblies (Sabhā and Samiti) and follow their advice. At the time of his coronation he took an oath that he would obey the *Mahāsammata* (will) of the people. In *Vālmiki Rāmāyaṇa* king Daśaratha is described as having consulted his people and sought their approval when he wanted to make his eldest son Rāma as *Yuvarāja* (heir-apparent).

Further, the country was divided into districts and there was a hierarchy of district officials who administered the law under the king's command. Every village was a republic and was allowed to manage its affairs.

The taxation was mild. The king was directed by the codes to collect one-sixth (*ṣaḍbhāga*) of the income as tax. The capital was not taxed. It was also laid down that a king who collected taxes but did not protect the people would go to hell. The codes say that the king should collect taxes just as the owner of a cow milks it after the calf drinks its mother's milk (*go-dohana*) and just as bee take the honey in a flower i.e. gently and little by little without taking the whole (*madhu-dohana*).

The Indian Constitution lays down justice and liberty and equality and fraternity as the political ideas and declares India to be a sovereign democratic republic. It abolishes untouchability and declares that there should be no child-labour or compulsory labour. It declares the fundamental rights of the people and the directive principles of State Policy. Three special features are that it refers to village *pañchāyats* and prohibits the use of liquor and prohibits the slaughter of milch cows. The concept of duties as contra-distinguished from the concept of rights, the concept of the supremacy of the popular will, and the concept of democratic republicanism are present in full in both the ancient Indian concept of Democracy and the modern Indian concept of Democracy.

Mr. S. Rangarajan: I would suggest this procedure for the seminar. It would be better if instead of discussing the subject as

a whole we may confine ourselves to a definite aspect, for instance Popular sovereignty.

Director: It depends on the speakers.

Mr. S. Rangarajan: I wonder whether it may be correct to say that there was any notion of popular sovereignty in Hindu India in the modern sense of that term. I would remind you of Professor K. A. Nilakanta Sastri's warning not to attribute modern wisdom to ancestors, unless you actually find it; that cheap satisfaction can be obtained at too high a price, of not understanding them as they were. The notion of popular sovereignty would imply the consent of the governed. Could we say that of the ancient Hindu State? It may be that the king himself was subject to *dharma* and he took care of the welfare of his people not only in this life but the life hereafter. It may also be that the just king tried to ascertain the wishes of his people through a council composed of diverse interests. It may still further be that he might even run the risk of being thrown out if he was oppressively bad. But would it be correct to say that even a good king depended on the consent of the governed? There is, I am afraid, considerable confusion on this point, since in those early times law was not the only engine of social control and the people (as well as their king) followed law as part of their religion. In the strict sense it might be difficult to trace sovereignty to the people, as we might, perhaps, trace to-day.

While talking of duties we are apt to make a slight mistake. *Apropos* the duty concept of our ancients we have to understand the totality of the Hindu system, where the values, both those regardless of time and place and those having relation only to the time and place, had to be integrated not merely in and through the law but as a way of life itself. *Dharma* was supposed to sustain not merely the individuals composing the state; it was *Loka Dharma*. It was, therefore, a concept of duty, not merely in the limited modern sense, but in its most extended sense. Some values were regarded as permanent (*sanātana*); other values also there were but having relevancy only in the time and place. Students of jurisprudence are familiar with the concept of Natural Law—the unalterable ideal element in the law—and Stammler's contribution to juristic thought, viz., Natural Law with a *changing content*. Modern sociologists have found that in systems where a common expression has been employed to denote both law and justice there has been a greater sociological impact on the law and

vice-versa than in systems where jurisprudence was set off (at least from and after the later 18th century) as a separate science divorced from values. For over half a century, in the United States there has been a deliberate effort to commingle law and sociology. Documentation however, seems to reveal very little law in American sociology. After World War II, the extreme dangers of a purely positivistic approach are becoming clearer. The need for moral values is now high lighted. Dean Roscoe Pound considered Natural Law only as the ideal element in the law, not as a separate law. The speaker rightly referred to the "race between rights and duties" in the Indian Constitution. To have a clearer view one should understand the need for the duty concept (as of old) in the background of the need for conflict-minimization and/or conflict—elimination. The Hindu concept of Dharma or duty was conceived in the light of achieving *Rita* and harmony in society. If we, however, keep the notion of right and duty in two watertight compartments that would not serve to eliminate or even lessen conflict; it may, on the contrary only serve to aggravate conflict. It is perhaps necessary to avoid confusion in the matter of the new and the old approaches. There seems to be evidence of such confusion in our thinking. An instance in point would be our clinging on to the idea of marriage being a sacrament in the Hindu system but yet being willing to introduce the remedy of divorce, based upon contract. I am only suggesting that when we talk of rights and duties let us at least be clear on the purpose for which there was insistence on duty then.

Dr. N. Subrahmaniam: Mr. Shetty's general observations on the Indian Constitution and Hindu Jurisprudence are acceptable in so far as they suggest a certain continuity in Indian historical tradition. But to extend this idea to include categorical assertions regarding similarities between ancient Indian political institutions and the modern ones would be to offend historical accuracy. Really, the available historical evidence does not tell us anything in detail about the organization and functions of the so-called republics of ancient India. It is well known that the Licchavis, the Śākya and other 'republican' clans were really ruled by hereditary princes who held office perhaps at the pleasure of some popular representatives. This would only mean that such institutions were oligarchies. The word Republic has acquired a certain connotation which cannot be extended to include ancient Indian oligarchies. The anxiety of some scholars seems to be to bring

ancient Indian institutions within the connotation of currently fashionable concepts like democracy, republicanism etc. I would submit that this view is neither necessary nor desirable.

In regard to the other idea of popular control over the institution of monarchy, suggesting that kings were elected by popular acclamation or that they could be deposed by popular disapproval, it looks as if the very infrequent practice of deposing an extremely unpopular ruler or even tyrannicide is made to look like a routine political practice. Of course, the Arthaśāstras do mention the justification for a king who systematically defies the Dharma being deposed or even killed by his infuriated subjects. This is an extreme provision not to be confused with notions of popular rights.

The position in the Tamil country as gleaned from Tamil texts of the Śāṅgam and the later periods is certainly different from this and as Prof. K. A. Nilakanta Sastri has pointed out "Tamil literature does not seem even to sanction resistance to the king's will" (*Cholas*, p. 69).

Mr. T. Venkataratnam: At the outset I would like to express my admiration for the revolutionary way in which Sri Krishna Shetty has interpreted some of the ancient treatises on law and politics as well as the present Constitution of India. Some of his views, such as those on the divine right theory of kings and on the origin of republicanism in India, require careful study and provide good food for thought.

The *piece de resistance* of Sri Shetty's thesis has, however, been his interpretation of part III of the Indian Constitution—the part that deals with fundamental rights. He has taken the view that Part III not only confers fundamental rights on citizens but also imposes on them certain duties. He has cited in support of his view Articles 15(2), 17, 23(1) and 24. He has held that if an individual violates any of these provisions, the aggrieved person could move the Supreme Court under Art. 32 for the enforcement of his rights against that individual. In other words, according to Sri Shetty, some of the fundamental rights are not only guaranteed against state action but also against acts of individuals. I am sorry I have to differ from this proposition of his for the following reasons.

Part III of the Constitution is designed in such a way that the inference is inevitable that the fundamental rights are guaran-

ted only against the state. For example there is in part III a definition of the "state" but not of "individual", "person" or "citizen". Art. 13 specifically prohibits the state from taking away or abridging any of the fundamental rights conferred by the part. There is no such specific injunction against an individual. There are provisions enabling the state to impose, under certain circumstances, restrictions on the exercise of the rights. No such concession is available to an individual. It is, therefore, clear that individual is deliberately excluded from the category of entities against whom fundamental rights could be enforced. *Expressio unius est exclusio alterius*.

It is true that the terms of Art. 32 are wide enough to take in even individuals. But the point to be noted is that under Art. 32 the Supreme Court will not have jurisdiction to issue order, direction or writ to individuals for the enforcement of fundamental rights if it is already established that the rights are guaranteed only against the state and not against individuals. So, from Art. 32 we cannot derive any support for the argument that the rights are enforceable against individuals also.

The Supreme Court of India has categorically held in *Shamdasani vs Central Bank of India* A.I.R. 1952 S.C. 59, that fundamental rights are guaranteed only against the state and not against individuals.

Sri Shetty has also pointed out that clauses (2) to (6) of Art. 19 support the duty-oriented concept. But no duties are cast on individuals under those clauses. They only enable the state to impose restrictions on the exercise of the rights conferred by clause (1) of Art. 19 for the purposes set out therein. As long as the state has not imposed any such restrictions, individuals are absolutely free to exercise their rights in any way they like. Clauses (2) to (6) of Art. 19 as such do not impose any restrictions on the exercise of the rights. They are only enabling provisions.

Nobody could dispute the fact that Part III of the Constitution imposes on individuals certain duties also. There is, however, the difficulty about the enforceability of such duties. It is submitted that unless and until the State intervenes and makes legislation penalizing those who fail to discharge those duties, the courts will have no jurisdiction to proceed against them.

Prof. M. M. Bhat: One general argument that could be advanced to maintain the view that our constitution is influenced by the ancient Hindu notions of jurisprudence is this. No code legal or otherwise in any age or clime is improvised *de novo*. It is an inevitable process of continuity. Consciously or unconsciously the past traditions and institutions of a country exercise their influence on its code at a given point of time. Looked at from this point of view it is possible to hold that our Indian constitution, in some parts of it at least, is evolved out of our ancient institutions and that there is an affinity between the conceptions present in our Vedic texts and in the present Indian Constitution. The old concepts might have been crude which in the exigencies of the present time might have been refined and rendered more suitable and useful to society. Consider for instance the king-in council expatiated upon in the administrative system of Aṣṭapradhānas mentioned by Kautilya. That may be the dim fore-runner of the cabinet system of Government. This does not go to prove, however, that ancient monarchy was quite democratic in character. Also there are not evidences to show that people did not believe in the Divine right of kings or hereditary right of succession. On the other hand we find popular statements like *Nā Vishṇuḥ Prithivīpatiḥ; Rājā Pratyakṣa Devatā* (None other than Vishṇu is king; The King is a visible God). We have a number of instances of ruling princes employing renowned teachers or their own ministers to preach *Rājānīti* to the princes lest the princes when they become kings should lose their balance by the exercise of unlimited powers. For example in Bāṇa's *Kādambarī* we have Minister Śukanāsa's *upadeśa* (instruction) to Prince Chandrāpīḍa. The tragedy of Duryodhana in the Mahābhārata story is a standing example of a great royal family going to ruins on account of the abuse of the unlimited powers of a monarch who did not heed the wise counsels of his elders or Council of Ministers. If people had a voice in the matter perhaps the Mahābhārata war could have been avoided. We do not find any example of a king being overthrown by the people except in the single instance of the wicked Vena who was burnt alive by the Rishis. In the early and mediaeval history of India we find that the line of succession of kings was hereditary, each monarch claiming descent from the Sun (*Sūryavamśa*) or Moon (*Chandravamśa*). If there was a revolution or displacement of a king, it was not brought about by the people but by the victorious king in a war. The Council of Ministers was not perhaps very effective. We do not know whether these ministers were

chosen representatives of the common people. However it may be said that the old village *panchāyats* and *samitis* together with the modern notions of democracy had inspired the framers of our Indian constitution. With regard to the "Duty-Oriented Concept" which Mr. Shetty dealt with, I think he has rightly pointed out that this concept is embedded in the ancient Vedic Concept of Rita and Dharma. I would like to say that Satya may be substituted for the word Dharma and both Rita and Satya are contained in the comprehensive concept of Dharma.

Dr. D. V. Rajalakshman: The author commenced this paper rather cautiously stating that the major principles contained in the Indian Constitution are not a complete imitation of Western legal systems, but can be traced as having their roots in Hindu jurisprudence. However, in the process of relating the three main principles of Indian Constitution, as enunciated by him, to Hindu jurisprudence he repeatedly tried to trace the source of these principles solely to Hindu jurisprudence with ample quotations from Manu and others. The zeal with which this theme is developed and the arguments put forward have left an impression that his aim is to trace the roots of all the three fundamental principles of Indian Constitution to the ancient Hindu system of jurisprudence. If the aim of the author is to establish that the principles on which Indian Constitution is built have been motivated by Hindu jurisprudence I am not in agreement with him.

The concept of popular sovereignty which is the first principle is mainly a procedure associated with the choice of leadership. Unless a society is very primitive there should be some one to assume leadership. This can be from within or without. In the latter, it can take the shape of a hereditary position, as it has been with kings or some rulers or can be imposed by some external powers. But, in most situations, for its persistence, the procedure always received the support of cognisable section of populace from within, failure of which often led to its downfall. In the absence of any leadership-imposition from without the obvious approach is to devise some acceptable criteria on which the choice of leadership will have to be based. History has variety of examples of different criteria set for this choice. However, even from primitive tribes to most civilized nations the choice from within has always provided for some scheme of popular acceptance.

In the absence of any procedure from without being available that can be accepted, the Constitution of India had to provide a

system from within. This obviously had to be based on popular acceptance. Hence the procedures enunciated happened to be fully influenced by the contemporary systems with which Indian leaders were familiar and whose impact on them has shaped their political ideology.

The second principle of democratic republicanism is the outcome of a desire to give full expression for independence and freedom of individual which were prize acquisitions after a prolonged agitation conditioned by the patterns of freedom laid down in contemporary system in existence in Europe and America.

The duty-oriented concept which is the third principle is imperative in any procedure that develops rule from within through popular leadership.

Hence I feel that all the three principles are not really distinct and independent. The needs of the situation for specifying patterns of choice of leadership, influenced mainly by contemporary systems prevailing in various countries have been responsible for the three principles of Indian Constitution mentioned by the author. Any association of these principles with Hindu jurisprudence can be partly accidental and can be partly due to the desire for popular sanction of any method of leadership being invariant in time.

Mr. M. K. Muhammad Kunhi: It is not quite correct to hold that the concept of popular sovereignty as we find in the Indian Constitution has been drawn solely from ancient Hindu jurisprudence. No doubt, our ancient ideas have greatly influenced our general psychological make up, which in turn must have influenced the Constitution makers. But the more important factors that influenced the Constitution makers must have been the democratic values the Indians imbibed under the British rule. From 1919 onwards representative institutions were introduced in India for the government of the country, which ultimately led to the formation of the Constitution of 1950. This Constitution naturally embodied the principle of popular sovereignty. Popular sovereignty is not foreign to our ancient Hindu jurisprudence; however, the Indian Constitution seems to have taken this concept from British Constitutional jurisprudence.

Regarding the point raised by the Director of Legal Studies whether the people had nay right in ancient India to oust a good king I would say that there was no necessity to oust a good king

at all, for he discharged his duties properly. Even under our Constitution the President cannot be removed before the expiry of his term except by impeachment for "violation of the Constitution." The procedure laid down by Art. 61 makes it clear that a President cannot be ousted just because the people do not want him. Such removal must be based on specific charges preferred by the Legislature, investigated and proved.

Miss Radha: I feel that it is not correct to link our Constitution too much with the traditional notions of jurisprudence. Such an attitude is perhaps due to a tendency to trace everything great and good to our ancient heritage. The question of personal rights was not known in our ancient jurisprudence. The majority of our ideas is extraneous; we have borrowed either from Plato or Aristotle or Voltaire rather than from Yājñavalkya or Kauṭilya.

Mr. Shetty: I am extremely grateful to the learned members for their valuable suggestions and comments. I propose to answer a few points that have been raised here. One point that has been raised is whether Constitution-makers ever intended to incorporate the principles of Hindu jurisprudence in the Constitution. No doubt, it is difficult to assert positively that the makers of the Indian Constitution made conscious or deliberate efforts to incorporate the principles of Hindu jurisprudence, but a few references to Hindu law made by the Constitution-makers would show that they were very much influenced by the principles of Hindu jurisprudence also. What is more, whenever occasion demanded in the Constituent Assembly they relied on the principles of Hindu jurisprudence to explain intricate provisions of the Draft Constitution. I like to draw your attention to the statement of Sir Alladi Krishnaswami Iyer on Article 31 of the Constitution. Justifying the provision pertaining to property in the Constitution he said, "Our ancients never regarded the institution of property as an end in itself. Property exists for *Dharma*. *Dharma* and the duty which the individual owes to the society form the whole basis of social work. *Dharma* is the law of social well-being and varies from *yuga* to *yuga*. Capitalism as it is practised in the West came in the wake of the Industrial Revolution and is alien to the root idea of our civilization. The sole end of property is *yagna* and to serve a social purpose, an idea which forms the essential note of Mahatma Gandhi's life and teachings." He made this observation in the Constituent Assembly on 10th September 1949. As to the Directive Principles of State Policy, Sir B. N. Rau, the Constitutional Advi-

ser to the Constituent Assembly, said that the Directive Principles actually owed their origin to the Hindu jurisprudence. He stated that the injunction, "the king shall provide the orphan, the dying, the infirm, the afflicted and the helpless with maintenance. He shall also provide subsistence to helpless, expectant mothers and also to children they gave birth to" contained in the *Arthashastra*, was very much similar to the Directive Principles of State Policy incorporated in the Constitution.

These remarks of the eminent men, who were largely responsible in framing the Constitution of India, would show that the principles of Hindu jurisprudence were also taken cognizance of while framing the Constitution.

The second point, that has been raised by Sri Venkatavardan, is that the provisions of Articles 15(2), 17, 23(1) and 24 are not enforceable against individuals without supplemental legislation, because the rights have been guaranteed only against the state. At the most these provisions, according to him, could be treated as "enabling provisions" in Part III of the Constitution. Therefore, individual violation of individual rights cannot be a subject matter of writ petition before the Supreme Court under Art. 32 of the Constitution. If this view is correct then it would mean Articles 15(2), 17, 23(1) and 24 are non-self-executing and unenforceable provisions which have been left in Part III of the Constitution. The framers of the Constitution deliberately created Part IV (Directive Principles of State Policy) and placed in it all provisions, which are unenforceable. If the framers of the Constitution had really intended the provisions of Articles 15(2), 17, 23(1) and 24 to be unenforceable they would have conveniently placed them in Part IV. The very fact that they have been placed in Part III without even a word about their unenforceability shows that they are meant to be as much enforceable as any other Article in Part III. Therefore, the argument that they are unenforceable provisions is untenable.

Further, if we accept the proposition that these provisions are unenforceable, then the inevitable conclusion will be that the legislature should have to pass laws in order to give effect to these unenforceable Articles. But, what is the legal position of such laws passed in aid of constitutional provisions? As the law stands today, the position of such statutes or laws is this: Since such laws are ordinary laws coming within the definition of law given in Art. 13,

they must of necessity conform to the provisions of Part III. This proposition has been laid down by the Supreme Court in *M. S. M. Sharma V. Sri Krishna Sinha* A.I.R. 1959 S.C. 395 when it accepted the view that any law made by the legislature in pursuance of the provisions of Art. 19(3) defining its powers and privileges would be subject to the fundamental rights. From this it is evident that any law passed by a legislature giving effect to, say, provisions of Art 15(2) must conform to all the fundamental rights. If it contravenes any of them, then it would be void. The position of supplemental legislation, that is, law passed in aid or in pursuance of unenforceable provisions, such as Articles 15(2), 17, 23(1) and 24, is inferior and subordinate to the fundamental rights. In the ultimate analysis it means, therefore, that the provisions of Articles 15(2), 17, etc., are not only relatively ineffective but their position *vis-a-vis* other Articles in Part III is inferior as well. This position is neither warranted by the language of the Articles nor conforms to the constitutional tenets, according to which all constitutional provisions have equal validity unless expressly provided otherwise. Looking from this point of view also the argument of Mr. Venkatavaradan appears to be unacceptable.

Mr. Venkatavaradan, in the course of his statement, has expressed his disagreement with my view that clauses (2) to (6) of Art. 19 of the Constitution support the duty-oriented concept. He is of the opinion that those clauses only enable the state to impose restriction on the exercise of rights mentioned in clause (1) of Art. 19, and do not cast any duty on the individuals. What is more, individuals are absolutely free, according to him, to exercise their rights in any way they like as long as the state has not imposed any such restrictions. But, it may be pointed out that in a civilized society no right is considered absolute. In a constitutional set up where fundamental rights are guaranteed, even if the state is not expressly empowered to impose restrictions on the guaranteed fundamental rights in the interest of general public, it is common knowledge that the state could legitimately impose reasonable restrictions on the rights in exercise of its inherent police power. The idea behind this concept is that the individuals are expected to exercise such guaranteed rights within bounds realizing, at the same time, their duties not to offend the rights of others. For example, when an individual exercises his right to freedom of speech he should realize that he is, at the same time, duty-bound not to utter words amounting to blasphemy, sedition, obscenity, contempt of court, etc. When he violates this rule

and thereby refuses to perform his duties, the state steps in and restrains him from exceeding the bounds of his qualified right. The state could do so either under an enabling constitutional provision, if there is any, or under its inherent police power. The state, therefore, does not require enabling provisions to impose reasonable restrictions on the rights, for, besides the state's inherent police power to impose such restrictions, every right of the individual is hedged in by implied restrictions, which means implied duties. The obvious conclusion, therefore, is that when a constitutional instrument spells out expressly the restrictions, which the state could impose on the guaranteed rights, it also means that duties of the individuals have been expressly stipulated therein indicating impliedly thereby the necessity of performing such duties by the individuals voluntarily lest they be compelled to do so by force of law. Just to illustrate this point we may cite one clause in the Constitution. Article 19(1) (a) of the Constitution declares that all citizens shall have right to freedom of speech and expression. Clause (2) of the same Article states that nothing in sub-clause (a) of clause (1) shall prevent the state from making any law relating to libel, slander, defamation, contempt of court or any matter which offends against decency or morality etc. The language of the clause (2) is a sufficient warning to the citizens that while they exercise their freedom of speech they are duty-bound not to commit libel, slander, defamation, etc., which duty they should perform voluntarily if they wish to avoid the state compulsion. Viewed from this point of view, it is obvious that the clauses (2) to (6) of Art. 19 indicate, with sufficient clarity, the duties of the citizens which they should bear in mind while they exercise the rights mentioned in clause (1) of the same Article. It is, therefore, reasonable to think that clauses (2) to (6) of Art. 19 support the duty-oriented concept.

I thank once again all the learned members for their valuable suggestions and comments. Also I express my deep gratitude to Prof. Nilakanta Sastri for the opportunity he gave me to present my paper in this Seminar. Thank you.

Director: I am grateful to Mr. Shetty for having prepared a paper and led a discussion on it. I do not think he meant that our constitution-makers consulted Manu and Yajñavalkya, in preference to the 1935 Act. Whether they consciously took the old traditions into account or not, is beside the point. The constitution is there and our traditions are there, and Mr. Shetty tried to work

out how they both could be correlated; and we are grateful to him. The illustrious Kālidāsa defended the new against the old. Some of our concepts are taken by western countries and vice-versa. Are we surprised that there is some confusion in our constitution and in our thinking? Our legislators are oftentimes confounded and they pass contradictory laws and the executives carry them out in a different way. I think that the progress of this great nation has a long history, but now it is in a hurry to catch up with other nations. It has made enormous technological progress which is also part of the plan. In this hurry, conflicts are bound to be there. If you ask me a straight question, was the concept of sovereignty of people known to ancient India, my straight answer will be "No". Why, because the question never occurred to them in those terms. The Director of legal studies pointed out that there could be harmony between the different systems of thought and they could get along side by side, such as monarchical and nonmonarchical constitutions. This in some measure was exactly what happened in ancient India. There are different ideologies and different societies each claiming its own superiority. But there may be some slight resemblance between them. But there could be no detailed comparison between these concepts and values. It is very difficult to make comparisons, but, by and large, we may, as a whole try to compare the concepts of different worlds in a theoretical way, though not as regards their practical application. I do not know if we still have enough respect for our traditions, respect which it deserves to have, in my opinion. In that case we would not have rushed through a large number of legislations that have taken place in the recent past since independence, legislations which are neither here nor there.

The question of the place of kings in republics was answered by reference to heads of republics sometimes calling themselves rājā in ancient India. But it sounds an impossible combination in modern times, and Nehru's statement that the Indian princes might have continued in their states as rulers if the people liked it was not meant to be taken seriously. But let us not forget that England is formally a monarchy, but is there any the less of democracy or liberty there than in any republic great or small, ancient or modern?

One other point before I close, is this. Mr. Shetty seems to be fully convinced that the Supreme Court will be ready to enforce fundamental rights as civil rights, of one citizen against another.

I am not a lawyer and I have no right to talk about this. But I have my own doubts, because the chapter on fundamental rights concerns itself with citizens rights against States. If my understanding is correct, I think Article 32 will apply only in such cases and not to disputes between one citizen and another. It has not been decided so far and let us watch.

I think the Seminar has been very useful in giving an exercise to the mind and to see how much of the old gets even unconsciously reflected in the latest constitution and how much of these were even remotely anticipated by our ancestors. The modern welfare state is a very complicated thing; old laws and traditions did sometimes adumbrate ideas of 'social security' as we call it now. If you want to say that this is the concept of welfare state, you may—but that is a far cry. I am thankful to all the participants.

SECTION III : BIBLIOGRAPHY OF BOOKS AND ARTICLES

(Note : Titles of books and periodicals are in italics; under each subject and country; books are listed first and then articles, all in alphabetical order).

Abbreviations

BSOAS:	<i>Bulletin of the School of Oriental and African Studies</i>
FMJ:	<i>Federated Malay Journal</i>
HWM:	<i>The Hindu Weekly Magazine</i>
IWI:	<i>The Illustrated Weekly of India</i>
JRAS:	<i>Journal of the Royal Asiatic Society of Great Britain and Ireland</i>
SMJ:	<i>The Sarawak Museum Journal</i>
SS:	<i>The Sunday Standard</i>

ANTHROPOLOGY

INDIA:

Furer-Haimendorf Christoph von: *The Sherpas of Nepal* (Murray, 35 sh. Rev. IWI 17-5-1964, p. 46):

There are few places left in the world, in which people have remained unaffected by the incursions of modern life, where the values of an ancient tradition and the homogeneous structure of a simple but self-contained society have been maintained. The well-known anthropologist Christoph von Furer Haimendorf (Professor at the University of London) explored one of the last "Shangrilas" in our fast-shrinking world: the almost inaccessible highlands in the vicinity of Mt. Everest, where a small community of people live their undisturbed and unhurried life.

Professor Haimendorf's work is packed with first-hand information, which he collected during his stay of over two years, among the Sherpas in their own homeland. He writes from his personal experience with sympathy and understanding of human

and cultural values. He respects the the people about whom he writes, and no matter how different their customs and beliefs from those of his own country or religion, he never displays any sense of superiority by criticizing or ridiculing what may appear strange or unreasonable at first sight. He wants to understand rather than to judge.

We have here a vivid picture not only of the social life, the customs and the economy but also of the religious beliefs, the spiritual aspirations, monastic institutions, hermits and saints, and last but not least, an insight even into magic practices for the control of invisible powers, which should be of particular interest to serious students of psychology. Here we enter a strange and mysterious world which judging from the results and the influence on human life, proves its own undeniable reality and importance.

ARCHAEOLOGY

MALAYA:

Lamb, Alastair: *Miscellaneous papers on Early Hindu and Buddhist Settlements in Northern Malaya and Southern Thailand*, (pp. 90, pls. 117, *F.M.J.*, Vol. VI, New Series Kuala Lumpur, 1961, Rev. H. G. Quartich Wales, *JRAS*, pp. 100-1):

Valuable series of articles. The author's determination, so far as possible, not to limit himself to Malayan material is admirable. Thereby he gets suggestive results. There will be general approval of his enthusiastic desire to establish a grammar of archaeology (from beads, glass, earthenware, etc.) for all countries neighbouring on Malaya.

ARCHITECTURE

INDIA:

Harle, James C: *Temple Gateways in South India: the architecture and iconography of the Cidambaram Gopurams*. (xxiii, pp. 181, pls. 83, Oxford-Bruno Cassirer, 1963. Distributor: Faber and Faber, 95 s. Rev. *BSOAS*, 1964, pp. 462-4, Douglas Barrett):

There is still plenty of room for disagreement, but all students of South Indian architecture will be grateful for Dr. Harle's serious and closely reasoned treatment of a neglected period.

ART

INDIA:

Ray, Sushul Kumar: *The Ritual art of the Bratas of Bengal* (Firma K. L. Mukhopadhyay, Calcutta-12, Rs. 16/-. Rev. SS, 3-12-61):

This slender volume deals with *bratas* or magical rites of rural Bengal with which are inextricably mixed the spells, the legends and the symbols of sympathetic magic which through mystic diagrams and crude terracotta figurines seek the fruition of worthy desires.

CULTURE

GENERAL:

Parkinson, C. Northcote: *East and West* (John Murray, London, 1963, pp. xiv and 290, 30 s. net):

"Throws light on a vital theme. Summarizing world history, he shows how East and West came to differ and conflict, with alternating periods of achievement and decline. To readers who have ignored the oriental world this book will come as a shock. He makes us look at the story of mankind as if for the first time, finding a pattern in events which had seemed inconsequent, and clearly outlining the individual qualities of the different peoples. His analysis continues down to the present day, being brought into sharpest focus on the western expansion of the 19th century followed by the withdrawal of the 20th. He ends with a challenging account of East and West to-day and emphasizes that the Russians, whether they like it or not, are on the side of the West. A book for anyone who wants to understand contemporary world affairs more fully".

INDIA:

Borsodi, Ralph: *The Education of the Whole Man* (Pub. by M. S. Kothari, Baroda under the auspices of Sardar Vallabhbhai Vidyapeeth, Rs. 20/- Rev. IWI, 17-5-64):

Dr. Borsodi presents a philosophy of education, pointing out the drawbacks of the systems of education as they have developed in the highly industrialized and urbanized countries of the West with their undue emphasis on science, technology and specialization,

The essential function of education, the author rightly maintains, is to "humanize" man. This humanization should take precedence over several other purposes which education is usually expected to fulfil. To train specialists in technology which is what is aimed at today is to take a narrow and unhealthy view of education. Humanization should also take precedence over enculturation, which emphasizes the training of the individual to adjust himself to the culture and *mores* of the society of which he is a member.

Education should be correlated with the basic problems of life with which every man is faced. Dr. Borsodi classifies these under fourteen heads—three of them dealing with man's beliefs, four with values and the remaining seven with his action (occupation, health, property, politics, etc.). The point he emphasizes is that no basic problem can be solved with the help of specialized knowledge in any branch of human activity or thought. One should take the help not only of science but also of religion, tradition, literature, art and philosophy.

Jairazbhoy, R. A.: *Foreign Influences in Ancient India* (Asia Publishing House, Bombay, 1963, xii and 195, Rs. 25/-):

The theme of this book is that from most ancient times India has drawn on other lands to the west of her for a number of techniques, institutions and ideas; far from being isolated in the past, she has assimilated alien influences subsequently endowing them with the stamp of her own native genius. The foreign contacts were political, cultural and economical. The author shows that the rich diversity of India is the result of a fusion of native with foreign elements, and that due credit must be given to both in order to derive a clear picture of the character and quality of this land.

Jayachamaraja Wadiyar: *The Gītā and Indian Culture* (Orient Longmans, 1963, pp. vi, 68 price Rs. 3/- Rev. *Adyar Library Bulletin*, May 1964, p. 156):

In the present book we have two lectures on the *Gītā* pointing out its special message to the modern world by a recognized authority on Indian Philosophy. "True knowledge is the best cure for the ills that threaten mankind. It is such knowledge that is instilled in our minds by the *Gītā* through the discourse on *kṣetra* and *kṣetrajña*".

Keusen, H.: *Picturesque India and the East* (and Essays and Notes by Michael Edwardes with 128 Photographs in Photogravure including 28 in Colour, Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1, price Rs. 40/-):

The photographs of Hans Keusen capture the strangeness of India and the East. Michael Edwardes has contributed a fragment of autobiography, an impressionist journey through an era not free of strife and war. From it emerges a picture, immediate, personal, yet subtly illuminating, a view of the public face of India and Southern Asia.

Lannoy, Richard: *India* (6 plates in colour and 188 Photogravure plates, price Rs. 40/-. Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

In the pages of this book the fabulous dream world of India becomes a vivid reality through Mr. Lannoy's artistry with the camera. He builds up in pictures an impression of the incredibly rich and complex face of a country whose present-day life is still inextricably bound up with ancient traditions and beliefs. An introductory text creates an evocative background to the pictures which are fully described and explained in the notes. There is also a chronological table and a map.

Nawrath, Alfred: *Immortal India*, (Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1, price Rs. 34/-):

The 12 colour and 106 black-and-white photographs in this book are by the famous German photographer, Alfred Nawrath. These numerous photographs have been very skilfully and artistically taken and are beautifully reproduced. They provide a feat of the picturesque and the wonderful. Here is a magnificent picture record of India's ancient civilization, the monuments of her Art, the splendour of ages, the beauty of her scenic grandeur.

Mukherjee, S. N. "Sir William Jones and the British Attitudes towards India" *JRAS*, 1964 (pp. 37-47):

"The greatest contribution of Jones to India was the formation of the Asiatic Society. India could hardly have withstood the cultural challenge of the West without drawing heavily on her past glory. It was Jones and the Society he founded that discovered India had produced a civilization equal to any other in the ancient world. The dignity and pride this discovery gave to the

Indians is an undeniable factor in the growth of the national movement' (p. 47).

MALAYA:

Voorhoev, P.: 'List of Malay Manuscripts in the Library of the Royal Asiatic Society, London, *JRAS*, 1963, (pp. 58-82):

Alphabetic list of the Raffles, Farquhar and Maxwell collections of Mss. based on older lists brought up-to-date and provided with an index.

PHILIPPINES:

Ontellius, Hans: *Islands of Pleasure, A Guide to the Philippines*, (pp. 125, 27 plates, 2 maps, Allen & Unwin, 1963, 25 s. Rev. *JRAS*, 1964, p. 62):

The author, a Swede, has lived in the islands and writes enthusiastically about this fascinating country which was recently described (without over exaggeration) as having endured 400 years of convent life followed by 50 years in Hollywood, before attaining nationhood. Now that the Philippines are no longer under Spanish or American administration and their people form an independent nation, their interest for the traveller—airborne or otherwise—is much increased. This guide book sensibly begins with a section on 'How to get there'. There are instructive chapters on past history and on recent events, political or otherwise; a bibliography for further reading, and a useful, although rather cramped, map of the islands.

Francisco, Juan R.: 'Some Philippine Tales compared with parallels in North Borneo' *SMJ*, Vol. X, July-December, 1962, (pp. 511-523):

"One of the most significant aspects of the cultural links and affinities between the Philippines and Borneo is the presence of parallel or similar tales that are found in these two proximate localities" and this paper is based upon a limited number of materials which have come to the notice of the author from North Borneo.

S. E. ASIA:

Harrison, Tom: 'Changing Contexts of South East Asia, 21950 B.C. to 1950 A.D., Some Patterns in Human change,' *SMJ*, Vol. X, July-Decr. 1962, pp. 453-467):

"Throughout South East Asia (perhaps more than anywhere in the world), the constant movement of human beings, their

intermixture, interchange, overlap and overthrow, interbreed and cross-currency, makes and made for the life blood, vitality, physical and culture dynamic of a whole vast, varied swarmingly alive area, from the southern fringes of Yunan and the Burma Road down through the great rice bowls of Thailand and the valley of Mekong, past polygot Singapore and the myriad land masses which enarc the continent down into the Torres Straits of Australia or east to Microneisa, Pulau, Yap. Great insular systems straddle and at times dominate this zone of human energy. The most extensive is the Philippine Archipelago; the most massive the single island of Borneo; the most contemporarily active the Malay Peninsula To insist upon any sort of isolation is a dangerous absurdity in cultural terms. As I have tried briefly to illustrate here, one key to this part of world's vitality and happiness lies precisely in its mixed-up, topsy-turvy restless diversity, fluidity, complexity, adaptability, multiple and ceaseless change to and fro, every way, in time, space, chance or try. To forget this, even for a decade is here and now to imperil the life stream of health and fecundity. To try and stop change is ridiculous if not immoral. But not to *think* about what is changing (and whither), is to ignore the first responsibility of intellect. Wherever and whenever men of good will and education meet from different cultures within both the common local form and some world-wide pattern, it is well they should so think—and deeply”.

DANCE

CEYLON:

Raghavan, M.: *The Ceremonial and Ritual Dances in the Kandyan Kohomba Kankaria, the Cult of the Kohomba Gods.* (Souvenir of the 17th Nāṭyakalā Conference at the Indian Institute of Fine Arts, 1964, pp. 22-26):

The most resplendent and spectacular perhaps of the several folk cults of the Sinhalese, though not so widely known as the more popular ones, is the Kohomba Kankaria of the Kandyan villages, the elaborate series of ceremonial dances and rituals, centering round the incurable malady that afflicted King Pāndu-vāsudeva (466-414 B.C.). They include: (1) *Yak-natuma*. (2) *Aiyala Yudima*, (3) *Guru Gods*, (4) *Kol-paduva*, (5) *Dunu-mal Appuva*, (6) *Bulath-Yakuma*, (7) *Panduvas Kattina Netuma* and

Vijaya Kattina Netuma, (8) Dunu mal Akkama, (9) Kohomba Halla Netuma, (10) Gabada Kolla.

Perhaps there is no other cult on which so many thought provoking speculations and theories, have been advanced as on Kohomba Kankaria.

FOLKLORE

GENERAL:

Davidson, H. R. Ellis 'Folklore and Man's past' *Folklore*, Vol. 74, 1963, (pp. 527-544):

Folklore is not merely a study of survival, fossilized pieces of quaint tradition from a hypothetical past, but a link with the past. Three rules essential for using folklore profitably to interpret the past; folklore "may well be of value and significance for its own sake, and may give us more understanding of the creative mind of man, the hopes and fears and insights of those who lived in days before our own. It *can* bring us nearer to man's past, though not always in the way in which we expect it".

Opie, Peter: 'The Tentacles of Tradition' *Folklore*, Vol. 74, 1963, (pp. 507-26):

Presidential address delivered to Section H (Anthropology) of the British Association, on 2nd September, 1963. "As the archaeologist digs under the soil for material remains of past times, so it was felt the folklorist might probe amongst the lower orders of society for mental survivals"; the vitality of folklore; the ebb and flow of individual customs; the unromantic past; the newness of old customs; the subtlety of superstition; the study of folklore. Concludes "Thus it may not be what we do not know which restricts us, so much as what we think we already know. If only man could be freed from the yoke of his age-old assumptions, prejudices, traditional imagery, and positiveness about what is right and what is wrong, he might wake up one day to find that even the greatest and gentlest of his aspirations was possible. And, if, by exposing some of the dark and tangled places in men's minds, the study of folklore can make a contribution to this end, then the discipline will have been amply justified".

HANDICRAFTS

INDIA:

Bhushan, Jamila Brij: *The Costumes and Textiles of India* (17 illus. in colour, 360 in Monochrome and 702 Line Drawings, price Rs. 44, Pub. by D. B. Taraporevala Sons & Co. (P.) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

Well written and sumptuously produced with hundreds of illustrations culled from many sources. The author has dealt with the origin of clothing, ancient Indian dress, clothes of the Muslim period, modern Indian dress—both male and female, embroidery, the arts of cloth dyeing and printing, the craft of the weaver, and the history of the Indian textile industry. The Bibliography lists almost all the books relevant to the subject and this will help the reader who wishes to pursue the study further.

Kelkar, D. G.: *Lamps of India* (The Publications Division, Govt. of India Rs. 3-50; Rev. SS, 2-12-61):

The book is a modest attempt to illustrate the beauties and artistry of Indian lamps.

As he has himself accepted in his Acknowledgement, all the lamps illustrated in the text are from his own collection. Mr. Kelkar no doubt had a beautiful collection of Indian lamps varied in design and notable for craftsmanship, but in a work of such nature more representative examples from museums should have been included.

One misses in the plates, which should have been in monochrome, some outstanding examples of Indian lamps such as the 9th century chain-lamp from Jogešvari and 12th century temple lamps from Kollur in the Prince of Wales Museum, which are superb examples of Indian craftsmanship in metal.

The 18th century examples reproduced by Mr. Kelkar, though interesting, hardly convey the idea of the simple and chaste design of the earlier lamps.

The introduction, however, is a simple exposition of the significance of lamps in Indian literature and deals with the various forms of lamps used in Indian temples.

HISTORY

GENERAL:

History of Mankind: Cultural and Scientific Development (Vol. I, Part I Prehistory by Jacquetta Hawkes. Part 2. The Beginnings of Civilization by Sir Leonard Woolley, pp. xlviii + 873. Published for the International Commission for a History of the Scientific and Cultural Development of Mankind by George Allen & Unwin, London, 1963. 75 s. Rev. *JRAS*, 1964, pp. 79-80):

This is really two books, Part I is readable, informative, well balanced up-to-date and sound. Woolley died over three years before the date of publication and had been ill before; his Part 2 is certainly not up-to-date but this affects only occasional details, and in its broad sweep the work should prove a useful and in the main reliable introduction and guide to the general reader. There is a very good chapter on 'Techniques, Arts and Crafts'. Sir Leonard has a tendency to project modern practices and habits of thought back into antiquity, as when he postulates mining prospectors (378,401) and nationalism (384) by or soon after 3000 B.C. But it is difficult to see anything fundamentally new in the Unesco method or to believe that the Unesco plan of history writing marks any great step forward in ensuring 'for mankind the appropriation of its creative actuality.'

CEYLON:

Ludowyk, E. F. C.: *The Story of Ceylon*, 328 pp. 6 plates, 3 line drawings including 2 maps, (Faber & Faber, London, 1962. 25 s. Rev. *JRAS*, 1963, pp. 110-11):

This is an uncommonly interesting and well written book, which may prove to be the standard one volume history of Ceylon for a very long time, if it is kept up-to-date in later editions. The author's fair-mindedness is evident on every page, but it does not prevent him from making some trenchant criticisms on occasion which are all the more effective for being clothed in witty and urbane language. Three main periods: Ancient to 1505 (arrival of the portuguese); old from 1505-1830; and 'Modern Ceylon'.

INDIA:

Beames, John: *Memoirs of a Bengal Civilian* (Chatto and Windus 1961, pp. 312, 30 s. Rev. *JRAS*, 1963, p. 111-12):

These memoirs the publication of which has been delayed for more than half a century, present a fascinating account of a district

officer's life in Victorian India. Their chief merit lies in the light they throw upon the Panjab tradition in the decades following annexation, upon the difficulties which confronted a Panjab officer serving in a Regulation Province, and upon Beames's views on Campbell's Road Cess, the Salt and income taxes, the management of the Darbhanga Estate, illegal cesses and the relations between planters and officials. An important though highly personal commentary on Bengal during the two decades which followed the Mutiny. Beames himself was something of a service rebel.

Khushwant Singh: *A History of the Sikhs*, Vol. I, 1469-1839, (Princeton Univ. Press, New Jersey and OUP, London 1963, xiv, 419. Seven appendices, bibliography, index, 4 plates and 4 maps, Rs. 40, 50 s. net in U.K. only):

The author bases his account on original documents in Gurmukhi, Persian and English and traces the growth of the Sikh Church, and tells of the compilation of the sacred scriptures of the Sikh faith, the *Granth Sahib* (selections appear in the appendices). The gradual transformation of the Sikhs from a pacifist to a militant fighting group called the Khalsa led by Gobind Singh, is portrayed in detail. The author describes the persecution of the Sikhs by the Mughals and Afghans, the liberation of the Panjab from Muslim domination by Sikh fighting bands, and the consolidation of Sikh power under Maharaja Ranjit Singh.

Misra, S. C. and Rehman, M. L.: *The Mirat-i-Sikandari or Shaikh Sikandar ibn Muhammed 'urf Menjhu ibn Akbar* (Introduction and notes. Dept. of History Series No. 3, Univ. of Baroda, 1961, price Rs. 25 Rev. JRAS, 1963, pp. 106-7):

This 'well-known and very excellent history' (Sir Edward Clive Bayley) is a major source on the independent Muslim Sultans of Gujarat and has already been translated twice. This edition is preceded by a long and valuable introduction discussing in detail the sources of Sikander, and there is an extensive index of names in English. Printer's errors are numerous and errata run to fifteen pages, perhaps inevitable in present condition of Persian typesetting in India.

MALAYA:

Bastin, John: *Essays on Indonesian and Malayan History*: pp. 2202 + X, Eastern Universities press, Singapore 1961 (Monographs on S.E. Asian Subjects No. 3, Rev. JRAS 1963, p. 101):

This collection of essays deals with several interesting byways of southeast Asian history of the time of Raffles. This is a

most interesting and readable book, based on much painstaking research.

S.E. ASIA:

Hall, D. G. E. (ed.): *Historians of South East Asia: Historical writing on the peoples of Asia*, pp. viii, 342 OUP, London, 1961, 50 s. (Rev. JRAS, 1963, pp. 103-4):

Something new and timely in the historical study of South-East Asia. The critical survey of past work and the provision of guiding lines for the future are vitally important when western scholarship is, or ought to be, mobilizing its resources for extended historical work after the inevitable confusion that accompanied the ending of the colonial period. "Variety of approach involving special points of view is valuable as long as a firmly critical attitude to the nature of bias is maintained. In this impressive collection of papers there is plenty of evidence that just this is being done today by historians of S.E.Asia."

LANGUAGE AND LITERATURE

INDIA:

Burrow, T.: *The Sanskrit Language* (London, Faber and Faber, 1955, viii, 426):

'Providing a reliable account of Sanskrit in its relation to Indo-European is at the present moment not altogether a simple matter. The discovery of Hittite has revolutionized Indo-European studies and a considerable part of the older theory has been unable to stand up to the new evidence. It is hoped that this book will go some way to providing an up-to-date synthesis of a subject which in its present state is hardly accessible, outside the widely scattered specialist literature'.

Edgerton, Franklin: *Buddhist Hybrid Sanskrit: Grammar and Dictionary*, (Vol. i, Grammar xxx, 239, Vol. ii Dictionary 623 pp. New Haven, Yale Univ. Press, Two volumes \$ 15.00):

First attempt to treat the language in a systematic and scholarly fashion to aid both Indologists and beginning students of the language. The grammar undertakes to classify and analyse all non-sanskritic grammatical forms in the language. It is primarily descriptive and also endeavours to relate the forms to Sanskrit and the Middle India language. The Dictionary undertakes a corresponding task for the lexicon of the language. A

companion Reader (ed. Edgerton) has been published by the Yale Univ. Press at \$ 2.50.

INDONESIA:

Kamil, T. W.; Moeliono, A. M.: Beberapa patokan dan saran untuk pelaksanaan di Indonesia (Some premises and suggestions to reform linguistics in Indonesia) in *Med. Ilm. Penget* 2 (1), 1961, 9-19):

Based on the definition and postulates which state that language is the totality of the conventional auditory signs by which the members of a speech community interact (1), that linguistics is the study of language in terms of its structure (2), and that linguistics has two major branches, i.e. descriptive linguistics, and historical, or comparative, linguistics (3), the execution of linguistics in Indonesia may assume the following forms: the codification of the Indonesian language (A), the codification of local languages (B), the comparison of languages in Indonesia (C) and the teaching of foreign languages (D). In its contacts with the local and some foreign languages the national language shows a tendency toward multicoloration. The need for codification—grammatically and stylistically—is therefore apparent. This is usually done by noting the speech totality of the influential groups which has the highest frequency, and which is found in the biggest cultural centres in Indonesia; and the totality of the social situations in which the speech is used. Once the codification is obtained, it will prescribe the teaching of the language in Indonesia. Today there is a need to enrich the national language, especially in its vocabulary and forms of words; to recognize the significant factors which determine the structure of the Indonesian society; and to know and respect each other in promoting the Indonesian society. The study of local languages can contribute to the achievement of this end. This study is primarily important to investigate the direction of the Indonesian tribes' migration in the past; and to determine the subgroupings of languages. The study can also reconstruct ancient languages, and by its technique it can help to decipher written records. The contacts with foreign countries necessitate the methodical study of those foreign languages which are felt to be useful in various fields. Linguistics can provide a comparison in each level of the language hierarchies between Indonesian and those foreign languages, and thus determine the problems, the solutions, and the sequences of language instructions.

Kamil, T. W.; Sukarsono, Sugeng: 'Beberapa morfem jang produktif dalam bahasa Indonesia' (Some productive morphemes in the Indonesian language) in *Bahs, Bud.* 9(1/2), 1961: 58-78):

It is believed that the process of language development can be guided by a codification. The latter can in turn be obtained by objectively examining a complete inventory of the language elements, specially those that have an important role in the modernization of the language.

Notosusanto, Nugroho: 'Sastra Melaju klasik dan sastra Indonesia modern dan batas waktu antara keduanya' (On classical Malay literature, modern Indonesian literature and the time limit between them) in *Med. Ilm. Penget.* 2(3), 1961: 200-7):

In this article, the author maintains against certain objections that the terms and concepts of "classical Malay literature" and "Modern Indonesian Literature" are both valid. Both are to be considered two consecutive periods or parts of Indonesian literary history. Classical Malay literature is the precursor of both modern Malay literature and modern Indonesian literature, which are the national literatures of respectively the Malaysians and the Indonesians, so it is shared by both.

In Indonesian literary history, the dividing-line between those two periods or parts is to be put approximately at the beginning of this century. This is based on the idea that national Indonesian literature was born since the birth of the Indonesian nationality. The Indonesian nationality started to exist when the Indonesian nationalist movement came into being, which was an expression of national consciousness.

Consequently, we should consider the generation of Siregar, Marah Rusli and others, as the first generation of (national) Indonesian writers. Abdullah bin Abdulkadir Munshi was the last classical Malay writer, at least to Indonesians.

The predicates "classical" and "modern" are also vindicated as denoting the characteristics of the respective literatures. Both Indonesian and Malay literatures could be called modern after they show the modernizing influence of Western culture. The preceding period in their development could be called classical, which is considered a better term than "old" or "ancient."

Soebadio, H.: 'Bahasa Sangsekerta sebagai mata kuliah palengkap pada Jurusan Sastra Indonesia' (Sanskrit as a supplementary

subject at the Department of Indonesian Languages and Literature) in *Med. Ilm. Penget* 2 (2), 1961: 117-8):

As a result of the changing of curriculum in the direction of specialization at the Indonesian Department, Faculty of Letters, of the University of Indonesia, all the supplementary subjects have to be readjusted. Sanskrit, for instance, will be taught in the third and fourth year only (one year before and one year after the Bachelor-examination). The teaching policy must be brought in accordance to the new style of study, which aims at specialization.

Knowledge of Sanskrit for a graduate in Indonesian Languages and Literature should be thought sufficient, when he is able to read texts of the same level as, for instance, the *Pancatantra*. To this end an elaborate study of the whole Sanskrit grammar and syntax need not burden the course of study. Only the indispensable part should be taught, but still in such a way that the difference between Sanskrit as an Indo-European language and Indonesian as an Austronesian language will stay clear.

The author mentions some parts of Sanskrit grammar which can be dispensed with, without seriously damaging the study and suggests also some modifications in the teaching of other parts.

Time should be given to studying certain aspects of the influence of Sanskrit on Indonesian. In such a short course only the loanwords can be mentioned. This should be done in accordance with the subject of Indonesian philology.

Thus Sanskrit can be taught more efficiently as a true support to the study of Indonesian Languages and Literature, without burdening the student too much, but still giving him enough knowledge not to treat Sanskrit in an adventurous way.

MALAYA:

Francisco, Juan R.: The Rāma Story in the Post-Muslim Malay literature of South-East Asia *SMJ*, Vol. X, July-December, 1962, pp. 468-485):

"In literature, particularly, the Rāma story has been the source of almost every known composition. In Malay literature, it is the main story theme of the famous *Hikayat Seri Rāma* (HRS). It is source too of another story styled as a 'fairy-tale', which is the subject of the present paper." The major characters and their relationships with each other, the place names, important episodes, interpolations and accretions, the probable date of the fairy tale are discussed.

MUSIC

INDIA:

Premlata Sharura, Dr. (ed): *Sangītarāja* by Maharāna Kumbha (Banaras Hindu Univ. Press, Varnasi 5, 1963. Pp. vi, 153 + xxxii, 804. Price Rs. 40. Rev. in *Adyar Library Bulletin*, May 1964, pp. 152-3):

Composed by the great warrior Rānā of Mewar in 1456 A.D. (date given at end of the book) the treatise comprises 16,000 ślokaś, and the part now published contains the first and second Kośa on *Pāṭhya* (verbal content of music) and *Gīta* (music.) The remaining kośas on *Vādya* (musical instruments), *Nṛtta* (dance) and *Rasa* will be published in due course. The introduction is detailed and valuable. There are various indexes including a word Index of about 7000 important words with contexts indicated.

PAINTING

INDIA:

Dimand, Maurice: *Indian Miniature Painting* (with 16 Superb Colour Plates, price Rs. 12.25. Pub. by D. B. Taraporevala Sons & Co., (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1):

The sixteen fine plates have been beautifully printed in full colours to fully reproduce the colour rendering of the original miniatures which are in private collections, the State Library of Berlin, New York's Brooklyn Museum and the Metropolitan Museum of Art, the Freer Art Gallery of Washington, etc. The concise introductory text by Maurice Dimand is excellent as a brief introduction to the art of Indian Miniature Painting.

Geeta Govind in Basohli School of Indian Painting: (Foreword by Dr. Rajendra Prasad, Introduction by R. P. N. Sinha, 8 plates in colour and 4 illustrations in Monochrome, price Rs. 12.50. Pub. by D. B. Taraporevala Sons & Co. (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1.):

Some of the finest Basohli paintings of the best period illustrate the immortal Geeta Govind of the famous Bengal poet Jayadeva. These paintings are marvellous alike for their fine draftsmanship and their wonderful colouring and lighting effects. This album presents some of them. It also inspired in an equal measure sculptors, painters and other artists.

"Shri Rajeshwar Prasad Narayan Sinha has done well in collecting and reproducing in a compact form the paintings illustrating the theme of 'Geeta Govind' belonging to what is known as the Basohli school. This collection provides a new angle for studying the great work of Jayadeva. I am glad Shri Rajeshwar Prasad Narayan Sinha has also written a comprehensive introduction which will serve as the background and also the right perspective for a study of these paintings." (Foreword).

Paintings of Ishwar Dass: (Pub. by D. B. Taraporevala Sons & Co. (P) Ltd., 210, Dr. Dadabhai Naoroji Road, Bombay-1. Price Rs. 19/-):

This album contains 12 plates in full colour by the celebrated Indian artist, Ishwar Dass. As a water colour painter his work shows considerable delicacy, without however fading away altogether. Moreover, he is able to impart a finish to his pictures which one could wish was more prevalent. His paintings of girls convey moods which are enchanting and sometimes disturbing. The volume is excellently produced both in the colour printing and letter press.

PHILOSOPHY

GENERAL:

Watt, W. Montgomery: *Islamic Philosophy and Theology*, (pp. xxiii + 196. Uni. Press, Edinburgh 1962, 21 s. Rev. JRAS, 1963, pp. 113-114. A. S. Tritton.):

Dr. Watt begins by pointing out the difficulty of writing a history of Theology and, in a less degree, of Philosophy. Only one book on Theology by a heretic has survived and that is not very early. Philosophy is in a better state, though good editions of texts are often lacking. Dr. Watt's story is clear and readable but perhaps too compressed. This book is the first of a series on Islam and makes one look forward to the rest.

INDIA:

Advaita Grantha Kosa (compiled by a disciple of Sri Iṣṭa Siddhendra Sarasvatī Swami of Upaniṣad Brahmendra Mutt, Kancipuram. Pub. by Deva Vani Parisad 1, Deshpriya Park Road, Calcutta. India. Rs. 10/-):

A comprehensive catalogue of all available advaitic manuscripts and books compiled according to the wishes of His Holiness

Sri Sankaracharya of Sri Kanchi Kamakotipitha. The preface explains the plan of the catalogue and the comprehensive introduction deals with "Advaitic ideas forming the basic concepts of the Vedas, the Darśanas, the itihāsas, the purāṇas and the śāstras. Ample information with regard to prominent authors of Advaitic works and of their contribution to Advaita is also furnished."

Kapali Sastri, T. V.: *The Way of Light* (Pub. by M.P. Pandit, Sri Aurobindo Ashram, Pondicherry Rs. 8 Rew. HWM., 30-8-64):

Sri Kapali Sastri was from the beginning a seeker who plumb-ed the depths of the experiences opened to him by the ministry of his earliest teacher Kavyakantha Ganapati Sastrigal, Sri Ramana Mahrshi and Sri Aurobindo and the Mother of the Ashram. He has contributed so much to Aurobindonia that he has had tremendous influence on younger people like the editor of this collection of his thoughts and inspired writings. The work contains in the introductory part letters written by Sri Kapali Sastri to the brother of the editor, Mr. M. P. Pandit, From them one could see how his *sādhana* proceeded and he was willing to let others participate in this rare experience of yoga. Part I contains letters pertaining to *Sādhana*, correspondence with Sri Aurobindo and the Mother, general topics and literary reflections. Part II begins with *Sādhana* again and thoughts on Sri Aurobindo and the Mother. The observations are helpful for a general practice of the *sādhana* of integral Yoga. The appendix contains his belief about the work that Sri Aurobindo has started and which is being continued by the Mother.

Krishna Warriar, A. G.: *The Concept of Mukti in Advaita Vedānta* (Madras Univ. Phil. Series No. 9 xv, 564 pp. Madras, Univ. of Madras, 1961, Rs. 10 Rev. BSOAS, 1964, p. 499-500):

An attempt to explain and uphold the Advaita concept of *mukti* as being logically the most consistent and practically the most efficient. For this, the author undertakes the formidable task of covering the entire range of Indian philosophy, which accounts for the bulk of the volume. The treatment of non-vedic schools, esp. of Buddhism, shows a regrettable lack of understanding and no acquaintance with recent work such as Murti's *Central Philosophy of Buddhism*. In the second part he follows Sankara and other commentators, and compares advaita with viśiṣṭādvaita and dvaita views. Despite the limitations and biased approach, the

author shows great erudition in the Vedānta and much that he has to say on this school is unexceptionable.

Narain, K.: *An Outline of Madhva Philosophy* (vii, 231 pp. Allahabad, Udayana Publications, 1962 Rs. 30 Rev. BSOAS, 1964, p. 500):

In this short but excellent work Dr. Narain has made a successful attempt to give an outline of the Madhva school, particularly the philosophy of 'difference' and the doctrine of grace (*bhaktimārga*). The author has devoted a large part of this work to demonstrating the defects in the systems of Śaṅkara and Rāmānuja. His presentation of the main tenets of the Madhva school is systematic and lucid and is well supported by the comments of eminent Madhvaitees like Jayatīrtha, Vyāsātīrtha and Vādirāja whose works have hitherto received very little attention.

Padmarajiah, Dr. Y. J.: *A comparative study of the Jaina Theories of Reality and knowledge* (Jaina Sahitya Vikas Mandal, Bombay, 1964, pp. xvi, 423 Price Rs. 15 Rev. *Adyar Library Bulletin*, May 1964, pp. 150-51):

This doctoral thesis is an important work (published posthumously) giving a critical and comparative exposition of certain ontological and epistemological problems centering round the most fundamental metaphysical presupposition of identity in difference in Jaina philosophy. The author had made a careful study of the various schools of Indian philosophic thought and was also quite familiar with the trends of western philosophy. His untimely death is a great loss to Indian philosophy.

Potter, Karl H.: *Presuppositions of India's Philosophies* (pp. xi, 276, Prentice Hall, London; 1963, 54 s. Rev. *JRAS*, 1964, pp. 67-8):

Remarkable and pioneering work describing the 'presuppositions' from a western point of view. An introductory chapter on Freedom and its conditions, is followed by a systematic presentation of different shades of the classical schools of Indian thought, with a detailed analysis of several such schools, particularly that of the Advaita with special emphasis on the less known Sureśvara's school, and with a critical appreciation of the contribution of the Mīmāṃsā and Jain schools which have been much neglected in the West. Exhaustive bibliography and several exercises and suggestions on collateral readings.

Ranade, R. D.: *Bhagavat Gīta as a Philosophy of God realization* (Bharatiya Vidya Bhavan, Bombay, Rs. 10 Rev. in IWI, July 12, 1964, p. 47):

This is a veritable encyclopaedia of suggestive information regarding the Gīta viewed in the light of the successive and variegated interpretation by Eastern and Western savants.

Commencing with sources of the Gītā to be found in the Upaniṣads, the Brahma Sūtras and the Darśanas, the book deals analytically with the interpretation given by the protagonists of the Advaita, the Dvaita, the Viśiṣṭādvaita and the Vallabhācārya sects, and the author lays special stress on the mystical interpretation of the *Bhagavad Gītā* by the great Mahārāshṭrian poet-saint, Jñāneśvara, whom he describes as super Vedantic.

Jñāneśvara's exposition of Advaita Sūrya or Chit-Sūrya is an exercise of great poetical imagination combined with devotion and insight. Professor Ranade deals with special appreciation of what is called the asymptote realization of Jñāneśvara based on the consciousness of the physical, mental and other limitations of the mystic. In a somewhat breathless survey of Western interpretations (some propagandist, some even patronising) the author describes the work of scholars beginning from Garbe and coming down to Weber, Lassen and Edgerton. This portion of the book is necessarily very compressed and sketchy, but Dr. Ranade devotes due attention to Bhandarkar's historical treatment of the Gītā in relation to the origins of the Bhakti Cult.

A full account is given of Tilak's survey of European moralists, culminating in the exposition of his rendering of the Karma Yoga approach. The personal and unconventional doctrines of Gandhiji, and his interpretation of the meaning of Incarnation, are specially recounted in the work, which also deals, though cursorily, with modern interpreters, like Dr. Annie Besant, Dr. Munshi and Dr. Radhakrishnan.

Considerable space is devoted to Śrī Aurobindo's *Message of the Gītā* and what has been called the ascent of matter into spirit and the Divinization of Humanity. Part IV of the book is a summation of the metaphysical and the ideological concepts in relation to the Gītā gospel.

The volume ends with a transcript of a lecture by the author on "The Sublime and the Divine" as understood in the spiritual literatures of the East and the West.

INDONESIA:

Tiat, Liem Tjong: 'An existentialist approach to education' (*Med. Ilm. Penget.* 2 (3). 1961: 191-9):

In this article the author wants to show how Sartre's philosophy could be used as basis for modern education.

After a short introduction, followed by a brief survey of the Existentialist thinkers and movement, the author mentions some important points of Sartre's philosophy:

1. Sartre believes that "Existence precedes Essence", which means that there could never have been a "concept of man" before his creation. In fact, man never was created. Man's existence precedes his essence, and he will be what he makes of himself.
2. If man will be what he makes of himself, consequently he is fully responsible for what he is. He chooses his own future.
3. To be able to make this choice on his own responsibility man must be free.
4. Man acts in that part of the world, in that "certain situation", into which he is thrown.

Consequently man acts always in relation with his fellow-man ("the others"), he acts in a social situation.

As man makes himself, there can't be a fixed picture of the ideal man, which directs education. Therefore existentialist education can't be authoritarian and should be non-directive. Responsibility is the most important thing for this kind of education. Furthermore, the existentialist views every human being in his own situation. Consequently education must be given to every human being according to this situation. Education can't be treated alike as is done in traditional education.

The author concludes that though indeed the existentialist approach to education is not all together new, still it must be acknowledged that it is more concerned with and more consistently developed from the concept of man. The author suggests that this what Henry calls "unifying idea" of the concept of man in educational philosophy should be more recognized and used as a starting point for a new approach in the field of educational philosophy. A comparative study of other existentialist approaches with Sartre's concepts should also be undertaken with regard to such a survey.

RELIGION

GENERAL:

Bleeker, E. P.: *The Sacred Bridge*. Researches into the nature and Structure of Religion. (Leiden. E. J. Brill, 1963, pp. 272-28, guilders. Rev. in *Folklore*, Vol. 75, Spring 1964, p. 64):

"In this volume Professor Bleeker of the University of Amsterdam has brought together a number of essays dealing with the nature, content and structure of religious phenomena in different states of culture and environment. Most of them have been published in *Numen*, the Journal of the International Association for the History of Religions, in several languages, and include such topics as the cult of the Mother-goddess in the various manifestations; the concept of the nature and destiny of man in primitive society, the ancient Near East, and in Hinduism and Buddhism in India; cosmic eschatological speculations; the sacral kingship; Isis and Nephthys as wailing women; the sacred meal; water cults; and the magico-religious significance of the eye and the ear. In them is embodied and discussed a considerable amount of folk-material, but it is the articles on the phenomenological method that demand especially the attention of folklorists."

Fyzee, Asaf. A. A.: *A Modern Approach to Islam* (pp. viii + 127, Asia Pub. House, Bombay, 1963. 30s. Rev. *JRAS*, 1964, p. 76):

This small book is much more important than its size might lead one to think. There are four essays, all essentially printed before: (1) The essence of Islam dealing with the thought of Maulana Abul Kalam Azad, (2) Law and Religion in Islam, (3) Islamic Law and Theology in India, (4) The reinterpretation of Islam. The chief emphasis is on the need for a thorough revision of Islamic law, based on the original sources of that law. The most noteworthy thing about this book is that a distinguished Muslim has had the courage to say such things publicly.

BURMA:

Aung, Htin: *Folk Elements in Burmese Buddhism*, (pp. 140, OUP, 1962, 18s. Rev. *JRAS*, 1964, pp. 61-2):

Briefly the theory put forward is that after the triumph of Theravāda Buddhism in Anauratha's Pagan, the Burmese had to resort to stratagems, had in fact to 'Buddhify' the ancient 'animis-

tic', Indian, Mahāyāna beliefs and practices which they wished to retain. In the course of his argument, the author emerges with many useful insights, and valuable data. The book as a whole; however, fails to satisfy the criteria of scholarship.

INDIA:

Head, Joseph and Cranston S. L. (Eds.): *Reincarnation: An East-West Anthology* (The Julian Press Inc., New York, 1961, pp. 341 \$ 6.50 Rev. in the *Bulletin of the Ramakrishna Mission Institute of Culture*, Vol. XIV, No. 11, p. 433):

Reincarnation, as a topic of discussion, may be considered somewhat archaic and perhaps an anachronism in this age of atomic bombardment and nuclear fission. Yet a New York publisher of repute, the Julian Press Inc. has taken the trouble and expense of producing this anthology of quotations from distinguished thinkers of every period of western culture and a thoroughly documented survey of reincarnation in world religions. The book is divided into four parts. Part one deals with reincarnation in the world's religions, Part two with the views of western thinkers on reincarnation). Part three with the views of western scientists and psychologists on reincarnation; Part four contains statements from western scientists and psychologists on the subject of immortality and the soul.

Nizami, Khaliq Ahmad (ed.): *Khair-u'l-Majalis-Conversations of Qualandani*. Foreword by Dr. Tarachand, pp. 67, 307. Muslim Univ. of Aligarh. No. 5, studies in Indo-Muslim Mysticism 1, 1958. Rev. J.R.A.S., 1963, pp. 105-6:

Throughout the conversations the human touch is never far away. This is due partly to the personality of the Shaikh and partly to the colloquial tone of the book, even though the style owes nothing to Hamid Qualandani. This *Khair-u'l-Majalis* contains the well-known Sufi teachings of austerity and abnegation of self but there is an interesting trace of metempsychosis (*tanasukh*) plainly derived from Hinduism. Dr. Nizami is to be congratulated on his scholarly edition of the *Khair-u'l-Majalis*—a task for which he was well qualified from his profound knowledge of the enormous hagiographical literature of India.

Sringeri Temple Kumbhabhisheka Souvenir (Smriti Kusamāñjalai) (Pub. by the Sringeri Souvenir Committee for The Akhila Bharata Sankara Seva Samiti, Madras. Feb. 1963, Price Rs. 6/- copies can be had of Sringeri Sankar Math, 9, Venkata-

narayana Road, T. Nagar, Madras-17, India; The Sri Vani Vilas Syndicate Ltd., Srirangam, Trichinopoly Dt., India, Subramania Sastri, Bookseller, Sringeri, Kadur, India):

A souvenir to commemorate the Kumbhābhiṣekam of the shrines constructed on the Samādhi of H. H. late Jagadguru Śrī Chandrasekhara Bhārati Mahāswāmigal and the newly built gōpuram at the entrance of Śrī Śāradā temple at Śringeri. Several articles in Sanskrit and English among which many are reminiscences of H. H. Sri Chandrasekara Swamigal and on the present pontiff Sri Abhinava Vidyātīrthaswamigal.

SOCIOLOGY

GENERAL:

Asad, Muhammad: *The Principles of State and Government in Islam* (pp. xii + 107, Cambridge Univ. Press, 1961, 24 s. Rev. JRAS, 1964, p. 77).

This book on the Islamic state tries to show that the source of sovereignty is the will of God, not the will of the people, and thus obedience to a ruler is demanded of the Muslim citizen. While the citizen has the right to protest against injustice, he cannot take his protest as far as rebellion. All this and the other arguments of the author could hardly be further from the realities of conditions in Muslim countries. Yet one cannot help feeling that he has set down a reasonable and modern interpretation of the Islamic theocratic state, even if no Muslim state is likely to pay more than lip service to it.

INDIA:

Das, R. M.: *Women in Manu and his Seven Commentators*, pp. xxii + 238, Kanchana Publications, Varanasi and Arrah, 1962. Rs. 20 or £ 2. (Rev. JRAS, 1963, pp. 108-9):

Traditional style of Dharmaśāstra studies, yet aims to be historical. Foreward by K. M. Panikkar and Introduction by V. S. Agrawala. 'Dr. Das speaks of the "fair sex" (who are too weak to learn Veda) and has a rosy view of them uncongenial to sociology, whatever psychology in India might say in support: yet the detailed examples of the commentators' deviations from Manu are worth having. The study of *niyoga* (268 ff) and that of the forms of marriage (113 ff) are notable if not convincing. All conceivable aspects of women are dealt with. Unfortunately, loose thinking—and loose ends—abound, and the translations ought to have been checked more carefully'.

Kane, P. V., *History of Dharmasāstra—ancient and medieval religious and civil law in India*, (Vol. V, pt. 2, Govt. Oriental Series, Class B No. 6 (V) pp. xxxiv, 719-1711, xxii, 269, Poona, Bhandarkar Oriental Research Institute, 1622, Rs. 60/-, Rev. BSOAS, 1964, pp. 459-62, J. Duncan M. Derrett):

This volume completes the scheme, but introduces some relatively unexpected topics and ties up numerous loose ends. There is a discussion of Purāṇas and that class of literature necessitated by the fact that in Vol. I this aspect of dharmasāstra had been deliberately postponed (or neglected). There is also a chapter of Buddhism, a concession to encyclopaedism. Tantric doctrines are discussed in relation to Dharmasāstra and Mahanirvāṇa tantra is rightly shown to be an eighteenth century work. Ch. xxxvii on future trends is not the most successful chapter in the book. The author has no great hopes of the socialist pattern of society. Kane's work has made the Indian system of law and jurisprudence available for comparative study by the side of Islamic, Jewish and the Roman.

Peter, Prince of Greece and Denmark: *A Study of Polyandry* (IV, pp. 601, plates 23. The Hague. Mouton & Co., 1963, Guilders 60. Rev. BSOAS, 196b, pp. 468-69 C. Von Furer-Haimendorf):

Section II, the main body of the book presents the author's field material on polyandrous populations of Ceylon, Kerala, the Nilgiris, the Himalayan regions and Tibet. The value of the material is great as the societies, studied are undergoing a process of change and polyandry is becoming less and less frequent. The investigations vary in thoroughness, a considerable advance on Kerala and the Todas, though the most weighty chapters relate to Kalimpong and the Tibetan speakers; the author lived long there and had a knowledge of colloquial Tibetan. Disagreement with the author's somewhat Freudian interpretation of the causes of polyandry in no way affects the evaluation of this book as an anthropological study of the greatest merit and importance. No Index, otherwise excellently produced. Numerqus illustrations, tables and maps greatly add to its value.

Varma, V. P., *Modern Indian Political Thought*, pp. xii + 790, Lakshmi Narayan Agarwal, Agra, 1961, 30 s. (Rev. JRAS., 1963, p. 112—Hugh Tinker):

This work provides an account of the interaction of political social and religious ideas and movements from the early 19th century to the 1960's. It just fails to emerge as that overall study

of the evolution of modern Indian political ideas which at present is lacking. The author does not command that power of interpretation and original thought which is the hallmark of the political philosopher. Too often, the critical faculty flags, and is replaced by the cliché. Yet, on the whole, a comprehensive and systematic introduction to the various schools of politics.

INDONESIA:

Manafe, D.: 'Adat lembaga perkawinan di Roti—Lelenuk' (The institution of marriage of the Roti—Lelenuk) in *Bahs, Bud.* 9 (7/2), 1961: 45-47):

A general description of the marriage institution and ceremonies of the Roti-tribe, based on the description given in the Roti-Lelenuk dialect.

The writer remarks that the spread of Christianity in this area has gained a certain influence on the custom (adat) institutions. One example is the matter of "belis", i.e. the institution of bride-price, which was formerly compulsory in the marriage-institution but now, due to the impact of Christianity is dying out.

Some of the striking features of these marriage-institution practices are: "Dedea deli pak", the negotiations of the bride-price; "Nalou Oe", i.e. when the engagement becomes officially recognized by both the families; and "Pedak Belik", the payment of the bride-price.

Most of the elaborate ceremonials are usually accompanied throughout by a spate of oratory and cemented by a ceremonial meal.

Suuman, Kartohadiprodjo: *Penglihatan manusia tentang tempat individu dalam pergaulan hidup (suatu masalah)* (Man's view on the position of the individual within society—a problem) in *Pidato Ulang Tahun Perguruan Tinggi Katholik Parahijangan* (Lecture on the occasion of the Dies Natalies of the Parahijangan Catholic University) Bandung 1962, pp. 33):

"Because of his dissatisfaction with Western legal thought, his suspicion of the truth of Western basic legal principles and because of the apparent decline of Western culture, the author reviews the state of Western thought in the hope to discover the causes of the crisis of Western culture in order that Indonesians

may avoid being involved in that crisis and may be able to bring the development of Indonesian state and society to the desired goal. According to the author everything in the world is the creation of God. Some creatures are meant to live alone (like the tortoise), some in pairs (like the turtle dove) and some are meant to live in groups, among them: man. His conclusion: a "Two-Entity" between the individual and the group with a restricted freedom or unrestricted freedom for the individual within his associations. The author rejects the concept that "men are born free" as expounded by "western democracy"; he also thought that matter is important in human life (Marx's historical materialism). By investigating Indonesian adat law it will be apparent that the author's theory is that of his nation, of his ancestors and thus in accordance with the Indonesian National Identity".

MALAYA:

Newell, William H.: *Treacherous River: a study of rural Chinese in North Malaya*, (xxv, pp. 238, plates 7. Kuala Lumpur: Univ. of Malaya Press, 1962, Distributors: Oxford Univ. Press, 40 s. Rev. BSOAS, 1964, pp. 486-7):

Second publication of the Univ. of Malaya on sociology and anthropology, and first book length description of Chinese rural life in Malaya; result of a year's work in a Toochin (Swatow) — speaking village in province Wellesley. Well organized chapters cover the village setting, family and kinship attitudes, religion, associations, organization of work and the settling of disputes. Both descriptive and comparative. Transcription of Chinese names slovenly throughout; otherwise deserves the widest welcome, as a very readable account of a hitherto undocumented area of emigrant Chinese life.

PAKISTAN:

Faruki, Kemal A.: *Islamic Jurisprudence* (pp. x + 337. Pakistan Publishing House, Karachi, 1962, Rs. 15/- Rev. JRAS, 1964, pp. 75-6 also BSOAS, 1964, pp. 442-3):

The author's approach is not primarily historical. The book is lucidly written and well-reasoned. All those in any way concerned with Islam must be interested in that faith's attempts to come to terms with the modern world; Mr. Faruki's book gives a valuable back ground study to the legal aspect of this topic. There is a useful glossary of legal terms and an especially full index.

THAILAND

Insor, D: *Thailand, A Political, Social and Economic Analysis*, (pp. 188, Illustration, Map, London, George Allen and Unwin), 1963, 25s. Rev. *JRAS.* 1964, p. 64):

Readable introduction to modern Thailand; offers a wealth of accurate detail, but the short sections leave the reader with a somewhat muddled impression. Improved economic policies the most valuable contribution of the present regime; difficulties in the way of establishing democracy of a western Parliamentary type fully discussed. Illustrations well chosen, but the map is poor.

SCULPTURE

INDIA:

Gopalan, S. (Ed.): (1) *Brāhmīya Citrakarma Śāstram*, (2) *Sarasvatī Citrakarma Śāstram* (with Tamil translation, Pub. by the Sarasvatī Mahal Library, Tanjore, Rs. 8.50, Rev. *HWM*, 6-5-62):

Both Citrakarma Śāstras deal with the making of idols, the materials required and their various shapes. Brāhmīya Citrakarma Śāstram deals with Viṣṇu idols while the other deals with different kinds of Śiva idols. The formation of the ten incarnations of Viṣṇu is given an elaborate treatment, while the Sarasvatī Citrakarma Śāstra mentions the formation of the various shapes of the consort of Śiva also. Different kinds of Śiva idols and Śiva Linga Murtis such as Somāskanda, Kumāra, Natesvara, Dakṣināmūrti, Kalyāṇa Sundarēśa, etc., are described in detail with reference to their formation and shapes.

SECTION IV(A) : INSTITUTIONS

(Note: Country, Subject and Name of Institution, arranged in alphabetical order; institutions and their publications in *italics*).

GENERAL

ART:

The International Association of Plastic Arts (Rue Franklin, Paris 6^e):

See *Bulletin* 1962, II, p. 324: The Japanese National Committee of the International Association of Plastic Arts (IAPA) has undertaken to establish a centre where Japanese and foreign artists will be able to meet and to exhibit their works. This centre will be situated in Tokyo; it is the outcome of a project elaborated in 1958 by the Association of Japanese Artists, to which the Japanese National Committee of the IAPA owes its being.

The 'international centre' in Tokyo will comprise a meeting room, a library, an information service, a co-operative for artists' materials, an exhibition room, a studio for engravings and workshops for foreign artists visiting Japan. It will also house the secretariat of the National Committee of Plastic Arts.

For the purpose of establishment of this centre, a vigorous campaign was prosecuted. The Association of Japanese Artists received 1,74 works of art as gifts from 1,542 artists, which enabled it to organize in 1958, 1959 and 1960 three large exhibitions where these works were sold; in this connexion, it should be mentioned that forty-one graphic works were generously given by twenty-eight artists from Chile, France and Italy—a gesture affording proof of the solidarity that exists between artists from different countries.

ARGENTINA

CULTURE:

The Argentine-Indonesian Cultural Institute (Buenos Aires, Argentina):

Founded in 1959. Conducts a number of activities both academic (courses on Indonesian art and culture, Indonesian language, Indo-Javanese art, Cultural influences in Indonesia, con-

temporary painting of the Java and Bali schools, literature, philosophy and Indonesian shadow plays at the Faculty of Arts and Letters of the National University of Buenos Aires) and public (radio broadcasts, exhibitions, etc.) in collaboration with the Embassy of the Republic of Indonesia in Buenos Aires. The Governing Board of the Institute is made up of University Professors, writers, and artists.

GERMANY

CULTURE:

Museum of Indo-Asian Art (Berlin):

The Berlin State Museums own approximately 20,000 exhibits of Indian and Asian art. At the beginning of this year the whole collection was brought together to form a separate Museum of Indo-Asian Art based on the former Indian section of the Berlin State Museums under the direction of Dr. Herbert Hartel. It includes the world famous Turfan Collection which consists of finds made by the Prussian Imperial Turfan Expeditions between 1902-1904—Buddhist wall paintings, sculptures, miniatures, temple flags and items of archaeological interest—a further collection of Indian sculptures, bronzes, carvings, minatures and other items of Indian craftsmanship. There are also Burmese, Siamese and Cambodian sculptures, bronzes and pictures, the collection of Indonesian sculptures, bronzes, carvings, and many other works. Indologists have been calling for the foundation of such a museum for several years. It is administered by a Foundation which is responsible for the whole art collection in the West Berlin State Museums.

State Museum for Ethnology (Munich):

Founded in 1903 by Oscar von Miller. Indian classical art constitutes an important feature here. It consists of a large collection of sculptures, bronzes, articles of jewellery and other specimens of art collected from India as well as from other parts of Asia which have shown traces of Indian culture. An attractive catalogue issued by the Museum gives a list of the exhibits, nearly 400 representing different schools of art, preceded by a scholarly survey of India's heritage in art. (*German News Weekly*, Vol. VI, No. 20, 16-6-64, p. 3).

INDIA

ART:

Birla Mandir (Delhi):

Foundation stone originally laid in 1927 by Mahātmā Gandhi; completed in 1938 and opened for the public in 1939 by Mahātmā Gandhi. It is a temple dedicated to Goddess Lakshmī and God Nārāyaṇa. Except for the towers the temple is made out of white and black marble stones, a rare feature. All Hindus, the followers of the different branches of Hindu Dharma, including Sanātanists, Harijans, Ārya-Samājists, Buddhists, Sikhs, Jains etc. are allowed to participate in the daily worship, *satsang* etc. held here. This fosters mutual harmony and goodwill. Hence it is a shrine of many faiths and open to all without distinction of caste or creed. In the main sanctum sanctorum there are images of Lord Śiva and Durgā, made out of white marble. Around the sanctum sanctorum there are lovely frescoes depicting scenes from the Rāmāyaṇa and the Mahābhārata. Underneath verses from great poets like Vyāsa and Vālmiki are written. The fine paintings found on the walls inside the temple delight the visitors. Thus the whole temple serves as a store-house of Hindu mythological paintings and verses. A marble image of Lord Krishna is enshrined in the Gītā Bhavan, adjacent to the temple, the hall of which is used for religious discourses, *bhajans* and festival celebrations. Close to the main temple is another shrine dedicated to Lord Buddha. Next to it is the Kālī Bari which is very popular among the Bengalis of Delhi. Images of Chandragupta the great, Prthvīraj Chohan, Mahārāna Pratāp are also seen in the Buddha temple. Behind the temple there is a well-laid out garden planted with a variety of flowers and trees adorned with fancy towers, bridges, fountains and pools. Within this garden there are two beautifully carved out caves. One entrance is shaped like a crocodile with open jaws and the other entrance is like a demon with his mouth wide open. There is a beautiful clock tower in the South Indian style, a gymnasium and a stage for dramas. Birla Mandir built out of red sandstone, white and black marble stones is no doubt a fine example of modern art (*Hindustan Standard*, 21-6-64).

The Children's Art Carnival (New Delhi):

Inaugurated in October 1963 by the Vice-President of India; a gift to the children of India by Mrs. John F. Kennedy during

her Indian visit in 1963. This is a "unique play and art centre—a world of fantasy created for the child alone. It is a place where he can play, paint and experiment with art materials in complete freedom; is also a training centre for art teachers. It provides a demonstration of creative art teaching, offers new ideas and methods, displays new and varied materials for art teaching". The Children's Art carnival is the creation of Mr. Victor D'Amico, Director of the Department of Education in the Museum of Modern Art in New York, and the idea of bringing a duplicate of the Carnival to India originated in 1958 when Mrs. Indira Gandhi happened to see it at the World's Fair in Brussels. The moving spirit behind child welfare activities in India, Mrs. Gandhi was struck immediately by the Carnival's potential value in the field of art education for Indian children. She later visited New York to discuss with Mr. D'Amico the possibility of designing one exclusively for India. The present Children's Art Carnival is the outcome of those discussions. It has been made possible by a grant from the International Council of the Museum of Modern Art and several special donations from individual members of the Asian Society. (Span, Feb. 64, p. 5).

Lalit Kala Akademi (Lucknow):

Established by the Uttara Pradesh State government in March 1962. Connoisseurs of art, representatives of State government and of art associations are members of the Akademi. Objects: Fostering of fine arts, encouragement of artists, the creation of an interest in arts among the people of the State, giving grants to art associations, arranging exhibitions, setting up of a permanent art gallery at Lucknow, publication of literature on art, the revival and development of folk art and grant of scholarships for research. Has held so far six exhibitions of Indian art and two of foreign art. The Akademi strives to acquaint people with trends in other countries (IWI., 23-8-64).

The National Gallery of Modern Art (New Delhi):

Housed in a massive stone building, formerly owned by the Maharaja of Jaipur, has established the nucleus of an art collection, which in the years to come may develop into a rich and representative public acquisition of painting and sculpture in the East.

A large number of works by contemporary artists have been acquired by the Gallery, and many early works of noted painters and sculptors are in view. It is unfortunate, however, that examples of recent creations by present-day artists are hardly seen. When the Gallery concentrates in enlarging this section, it would be interesting to study the progress of several painters and sculptors, since most of them have taken vast strides and developed beyond recognition.

Scanning the various rooms, one comes to the conclusion that Amrita Sher-Gil is still the major artist of the century in India. The National Gallery could hardly be what it is today without the mainstay of her works. In contrast, there is Satish Gujral. The two compositions owned by the Gallery belong to an earlier period when he was completely dominated by Mexican influences. They lack originality; the style is derivative with strong traces of Diego Rivera, Orozco and Alfaro Siqueiros, looming large in the background. The gallery owns a canvas belonging to the Vārāṇasī series of Ramkumar. From here he has travelled a long way, and today we find him offering those transparent landscapes of the soul. In the case of Biren De, the transition from a pure academic style to the more formative emphasis of abstraction has been slow and carefully thought out, and the context in which he sees any physical phenomena has changed from the intrinsic to the evocative. The shift in emphasis from the content to the structure, culminating in a series of shapes, colours and volumes of paint, marks his development in the last few years. There is a very early Krishen Khanna in the National Gallery, which is not representative of his present mood. "Bull" by L. Shanmuga Sundaram shows signs of originality. Here is an artist with an individual style. Walking round the gallery, one stops at a Husain. One wonders what to make of it. There are two or three of Husain's creations. "Hawk Unidentified" is hardly worthy of this artist, who now belongs to the older group. Hastily brushed in, it would do quite well as a preliminary sketch, but certainly not as a finished work. In "Farmer's Family" we find the artist rising to greater heights. K. S. Kulkarni has on show a well organized painting. "Cows in the Field". The luminous, crystalline simplicity of this composition, in which every element is reduced to the essence of its form delights the eye. Avinash Chandra, who in

recent years has completely revolutionized his style, presents a painting in varied tones of red.

A portrait by Akbar Padamsee, two of Sailoz Mookerjee's oils, and "Las Ramblas, Barcelona" by F. N. Souza are paintings worthy of mention, while Bimal Das Gupta, a talented artist, has in delicate tones, landscapes of a visual nature. Paintings such as "Irrigation" by Murgesah and "Forest" by Santhana Raj are unpardonable in a permanent collection. A. Narayanan's feeble, attempts at painting after Cezanne, and "Green Hills" by S. V. Rama Rao also belong to this category. These paintings are not worthy of representing our age.

The Tagore Room is in a class by itself. Unschooled in the modern idiom, some of his pen, ink and wash studies possess an abstract quality which is admirable. We know Rabindranath Tagore as the great poet, and these sketches re-echo his greatness and breathe a serene simplicity, which was a part of his being and personality. He used a simple dialect devoid of guile to share with his fellow men the truths that he had discovered. His work is enshrouded in a strange mystery. The "Dark Face" enveloped in maroon, the "Six Figures" striding across the picture plane, and "Brooding" are just a few expressions of a deep and thoughtful soul. The National Gallery has in its collection some miniatures of the Rajput School (19th century), a few Kangra paintings, a couple of specimens from Patna and Oudh, and a fairly intricate piece of work depicting "Gajalakshmi" (Tanjore school). There is a Ravi Varma, to be seen mainly because it is a picture which indicates to what extent the technique of oil painting has developed in India during this century. There are works of Nandalal Bose and the Bengal school of painting, all of which are completely outmoded but of consequence historically. Last but not least there are a large number of Jamini Roys, and one can note how much this artist has been responsible for the revival of the folk art of Bengal. There are also sculptures of artists such as Amar Nath Sehgal, Raghav Kaneria, Sankho Chaudhuri, Pilloo Pochkhana-wala, Prodosh Das Gupta and A. M. Davierwala. They have introduced new and interesting forms. Most of them share the aims of abstract art in their determination to seize upon the essential aspects of form. (IWI., 17-5-64, pp. 38-39 and 48 & 49 abridged).

CULTURE:

The Beasant Cultural Centre (Adyar, Madras-20):

Composed of three institutions (1) Kalākshetra (See *Bulletin* 1957, p. 143); (2) The Arundale Training Centre and (3) The Besant Theosophical High School. The Arundale Training Centre was declared formally open on 1-10-1947. The institution was planned both as a memorial to Dr. G. S. Arundale and as a part of the celebration of the centenary of Dr. Besant's birth. Dr. Maria Montessori, the world famous educationist, founded this institution with Śrīmatī Rukmini Devi. It is now well established on a sound foundation; has sent out more than 745 teachers trained in the Montessori system of child-education. The centre has had due recognition from the State government as well as from other Indian States. Exhibitions of Montessori teaching materials are arranged from time to time in the Centre. Social service is part of the School curriculum.

The Besant Theosophical School: It started working in two cottages with 32 students. In 1959, the silver jubilee of the School, the strength had grown to 594 students including 372 boys and 222 girls. "Religious spirit as the basis of all true living is especially emphasized and encouraged, whatever may be the particular religion through which that spirit is awakened and in connection with which it expresses itself"

There is a weaving department at the Centre which has its own building in the Centre's estate in Tiruvānmiyur. There is a model workshop where 20 looms are at work. It is producing many hand-woven materials of typical Indian designs. Besides a photographic department there is a Dye Research Laboratory which conducts research in vegetable dyes.

Gass Museum (Coimbatore):

Named after Mr. H. A. Gass, Conservator of Forests, who founded it in 1902. The Museum was first located in the office of the District Forest Officer; in October 1915 shifted to its present premises and was opened there by Lord Pentland; the only one of its kind in South India, the museum contains objects of interest to the lay public and of special value to the forester and students of forestry and natural history. "Here the student of geology will find over 300 samples of the different rocks and minerals found in

India. For the anthropologist, there are the costumes and ornaments of jungle tribes together with the weapons and implements used by them. Specimens of deadly and harmless snakes, a termite colony, moths and butterflies and the foetus of an elephant are some of the attractions to the zoologist. There is an interesting exhibit in the collection of the transverse sections of a teak-wood and a rosewood tree. The latter has 470 annual rings and the former 456 rings, each ring representing one year of growth; also to be seen are typical specimens of various timber yielding species. Herbarium specimens over 50 years old are in the collection. Displayed on the walls are stuffed animals and birds. "The prize collection was nearly lost during the last war when the building was requisitioned in 1942 to serve as the mess, ball-room and school for evacuees from Greece and Malta. Then a good many pieces were either auctioned or sold for a song. The few that could be kept in the available space were locked up and forgotten till 1947. Since then the museum has been growing at the rate of 50 additions every year from forest officers, shikaris and other donors from the general public".

South Asia Studies Centre (University of Rajasthan, Jaipur):

Founded in 1963; Director S. P. Varma. University Professor of Political Science; obj: to provide an emphasis upon comparative studies of India and its immediate neighbours—Pakistan, Burma, Ceylon and Nepal. The Centre undertakes research projects in the S. Asian field to doctoral candidates. It also encourages language study and field research in the neighbouring countries.

LITERATURE:

Samkrita Sāhitaya Parishad (Trichinopoly):

Organized in October 1936; became a registered body in 1955. Veteran Sanskrit scholars have been its President from time to time. Free Sanskrit classes for children were started in 1937 and in the subsequent years this activity has been expanding. Every year special examinations are held for boys and girls studying in the S.S.L.C., P.U.C. and B.Sc., and B.A. classes and prizes are awarded to meritorious candidates. Conducts a monthly Sadas where many Pandits of the locality and the neighbourhood participate in the discussions. The Parishad has put on board many Sanskrit plays. Owns a library and reading room. The Library has a good number of books bearing on Kāvya, Śāstra, Philo-

sophy, lexicons etc. The Silver Jubilee of the Parishad was celebrated in 1964, and a souvenir was published on the occasion.

PHILOSOPHY:

Vedānta Sabha (Gorur, Mysore State):

The Vedānta Sabhā in Gorur, a village on the left bank of the Hemāvati river, 14 miles from Hassan, has been rendering good service in propagating the value of India's spiritual and cultural heritage, adapted to modern scientific and political advancement. The promoters, though they belong to the Viśiṣṭādvaita school of philosophy and are the predominating section of the village, encourage different kinds of philosophies of all religions. They collected donations from the people and constructed a well-planned all-purpose building in the village for the Sabha's activities.

Sanskrit is taught here in the morning and *Veda Adhyayana* is conducted by scholars in the evening for the benefit of the youths of the village. Besides discourses on the Purāṇas, Hari-kathās are held at least once a month. The building has a spacious hall for conducting lectures and Sanskrit classes, apart from providing enough space for celebrating marriages and similar functions. It also serves as a "lodge" for pilgrims who visit the place to have darśan of Śrī Yoganarasimhaswamy, the presiding deity of the village. The annual car festival is one of the important festivals in the district. The institution facilitates the study of ancient spiritual and cultural books and arranges lectures by eminent scholars. Though it has nothing to do with politics, it works for emotional integration of the people by drawing their attention to the best in India's cultural heritage, based on mutual cooperation and tolerance.

RELIGION:

Chaitanya Research Institute (Rash Behari Avenue, Calcutta):

Inaugurated by Dr. S. Radhakrishnan on 29-6-64. Objects: to serve as a centre of learning in general and Vaiṣṇavism in particular, and to maintain the ancient spiritual heritage of India.

The Veda Sivāgama Pāṭhaśālā (Allur village, Trichy Dt.):

First of its kind in S. India; sponsored by His Holiness Sri Sankaracharya of Kanchi Kamakoti pīṭham; was opened in November 1963; Objects: To train Hindu pupils in Sivāgamas with a

view to preserving ancient Hindu culture and temple worship, including maintenance of temples and rituals connected with them.

"This is a unique venture; owing its origin to the two Vidwat Sadas one in Ilayāttangudi (Ramnad District) and the other at Nārāyaṇapuram near Madurai, organized during the last South Indian tour of His Holiness about two years back. Following discussions among eminent Śivācāryas then in the presence of His Holiness, a draft scheme with syllabus and curriculum for a six-year course in Śivāgamas was prepared and approved by His Holiness. The course includes, instruction in the forms of worship, Pratiśṭhā, Kumbhābhiṣekams, Utsavams (festivals), Prāyaścittam in case of pollution to temples, etc. The Kāñci Kāmakōṭi Pīṭha Vyāsa Bhārata Kalādi Sadas Samājam was registered with Mr. S. Annadorai Iyengar as Secretary and under its aegis, the Pāṭhaśālā was opened. The Hindu Religious and Charitable Endowments Board of the Madras State has made an initial grant of Rs. 6,000 to it. Two reputed Śivācāryas are at present in charge of the institution.

Since a background and hereditary knowledge of Śivāgamas would be an asset, sons and close relatives of Śivācāryas performing poojas in temples in their respective places were preferred. At present, 11 boys, nine in the age group 8-14 and the other two in the age group 14-16, drawn from Tirucirāppaḷli and Tanjāvūr Districts, Coonoor (Nilgiris), and Tiruchengode (Salem) have been selected, most of them being sons of Śivācāryas in their respective places. There are altogether 28 Śivāgamas and the boys are to be taught all of them in their six-year course. The Śivāgamas are believed to have come directly from the mouth of Lord Śiva himself. The Vedas formed the background. So, the pupils are taught Sanskrit, so that they can recite and understand the Vedas and Śivāgamas. Intonation is most important in the case of recitation of the Vedas and sufficient care is bestowed to see that the boys keep up the age old traditional methods.

The boys are given free boarding and lodging facilities and all of them are housed in the Pāṭhaśālā itself. Śrī Viśwanātha Śivācārya, Principal of the institution, said all the trainees were evincing very keen interest in learning Sanskrit, the Āgamas and the Vedas, and the Pāṭhaśālā was progressing satisfactorily with the blessing and encouragement of His Holiness and patronage and financial aid from the State H. R. and C. E. Board.

SOCIOLOGY:

Bāla Vihār (Madras):

A residential institution for the mentally handicapped; started in 1952 under the joint auspices of the Guild of Service (Central) and the Rotary Club of Madras. The Govt. of India, the Central Social Welfare Board and other private organizations like the Madras Provincial Fund help the Institution. The aims of Bāla Vihār are to develop and cultivate all latent potentialities of body and mind to the fullest extent possible, to develop in each boy and girl, the ideals, attitudes, and emotional control which are very essential for adequate social adjustment and give training in some vocation so that the child may earn its livelihood.

The school is well equipped with many visual aids, counting aids especially designed and made to attract the child's attention and create some interest in learning. Instruction in the Three R's is given along with sensory training and speech training. As these children learn more with their hands than with their heads vocation plays an important part in the training programme. The following vocations are taught to the children: mat weaving, spinning, doll making, tape weaving, paper works, gardening and poultry farming. Drill and physical exercises, music and dance, dramatics form part of the curriculum. Thus the mentally retarded are given an all round training to make them fit into society as useful members.

UNIVERSITY:

The U. P. Agricultural University (Phoolbag. Rudrapur, Nainital Dt., U.P.):

See *Bulletin* 1961, I, p. 94. The enrolment at the University has since increased to 650 students from 250. "Plans are under way to expand the scope of study by the addition of a College of Home Science, a Post-Graduate College and possibly an Agricultural Teacher Training College. The U.P. Agricultural University has introduced many measures of education reform. It offers an integrated programme in Agricultural education, research and extension work, incorporating the latest in educational policy and technique. Some of the distinctive features of the University are the student advisory service, the course and credit system and the frequent examinations system. Under the advisory service, each student is assigned to an advisor whose duty it is to assist him in

all matters—academic, spiritual and moral. The advisor guides the student before registration in the selection of the courses most suited to his educational background and aspirations for the future. The course system divides the whole of the curriculum into separate courses all of which are taken separately and examined separately. The credit system is designed to reflect the educational content of the courses—some courses are four credit courses, others two or even one. The entire curriculum is measured in terms of credits. Under the frequent examinations system, each student is given marks in periodically held examinations by his teacher; and, the courses completed and the grades received are the basis of his final graduation. American assistance to the establishment of U.P. Agricultural University has been continuous and substantial. Beginning in 1955 with the preparation of general plan for a land-grant university in India which was accepted by the Government of India and used for UPAU, the interest and financial assistance has been sustained. The U.S. Agency for International Development has provided Rs. 15 million from the sales proceeds of American agriculture commodities supplied to India by the United States. This has been used for the construction of buildings. An additional grant of Rs. 16 million may be provided during India's Third Five Year Plan. In addition U.S.A.I.D. entered into a contract with the University of Illinois to furnish technical equipment and books worth Rs. 24 lakhs, to provide 11 technical advisors to the University, and to train about 30 Indian staff members in the United States.

Additional American co-operation is given by the Rockefeller Foundation of the United States through an agreement with UPAU whereby the Foundation will use University land for maize breeding and will assist in the development of the Research Station.

Sri Venkateswara University (Tirupati):

Founded in 1954. Starting with six honours courses, the university has now sixteen post-graduate courses. With the handing over of the Sri Venkaeswara Oriental Institute by the Devasthānam to the University, research work is being carried on here. The Music College is being maintained by the Devasthānam and it is proposed to have a P.G. course in music. Sri Venkateswara University library which was opened in 1964 developed from a nucleus of 6,700 volumes, mostly of the under graduate level, taken from the Sri Venkateswara Arts College. The library

collection consists of books, old sets of journals and other materials, numbering 75,797. On November 1, 1956, the university took over from the T. T. Devasthānam the management of the Śrī Venkateswara Oriental Research Institute along with its library. It has over 10,000 manuscripts in Sanskrit, Telugu and Tamil. The Institute has 21,000 printed volumes. This collection consists of reference materials useful to scholars of ancient Indian history and culture, philosophy, epigraphy, archaeology and numismatics. This includes 200 French books and 100 Pāli and miscellaneous materials.

In addition, the Andhra Pradesh Government gave to this university all the manuscripts got from the Madras Government Manuscripts Library as its share. The number of such collection is 3,335. Of these, 160 are rare manuscripts.

UNITED KINGDOM

THEATRE:

The Children's Theatre Association (London):

Formed in 1959. Now M. Michel Saint-Denis, who is general Artistic Adviser to the Royal Shakespeare Theatre Company is President. Main aims: "the encouragement of discrimination in theatre-going among children, and the fostering of an interest in the arts of the theatre". The first international conference of Children's Theatre met in London in May 1964 and members of the Children's Theatre, Calcutta, "were the only child actors to participate in the conference. All other member countries were represented by adult professionals except for one group of university students from Kansas, U.S." Among the performances given by the Indian troupe was "Song of India", a ballet depicting the rhythm of Indian life through dances from various states". Sir Edward Boyle, Britain's Minister of State for Education, opened the conference in London. He observed on the occasion "Helping children to greater self-awareness and awareness of the community is one of the main purposes of education—and drama in schools can achieve this better than any other means.

"Drama, in providing opportunities for children to handle experience, thought and emotion in a variety of richly expressive forms, makes a considerable contribution to the growing process.

In exploring alien characters and situations, they discover something of their own identity.

"In the range of work that is possible from imaginative improvisation to the close study and final production of a play, it provides for the many varying needs of children at every age and stage of their development".

U. S. A.

CULTURE:

Albright Knox Art Gallery (1285, Elmwood Avenue, Buffalo 22, New York):

An art museum with an emphasis on modern art. A nonprofit corporation (receives funds from the city of Buffalo, Erie County, and private sources). Director: Gordon M. Smith. Open to the public Sun.-Mon., 2-6, Tues.-Sat., 10-5; admission free. In the Asiatic collection there are Chinese and Japanese sculpture and ceramics; Indian and Cambodian sculpture; Japanese, Chinese, and Indian paintings; Indonesian bronzes. The education department works with the public elementary schools by offering classes in the museum and by lending materials. The classes are offered only to the sixth grade as background for social science studies, which include Africa and Asia as topics. The education department has a special collection of colour reproductions, textiles, and dolls; these include non-Western collections and are loaned to elementary schools. Tours of the galleries are offered to all grades, but organized work with high schools and colleges is not carried on to any extent. Pub.: Annual report, exhibition catalogues; monthly calendar; *Paintings and Sculpture in the Permanent Collection*.

The American Institute of Indian Studies (Headquarters, Philadelphia, Pennsylvania, Indian Office, Poona):

Over many decades a large and distinguished list of American scholars, most of them attached to the universities and colleges, have conducted research in India and have served to enhance the knowledgeable understanding of India in the United States. In recent years the number of such scholars has greatly increased, and many of America's colleges and universities, including some of her most distinguished, have developed programs in which

research and instruction in Indian studies are carried on. Student and faculty participation in these programs have been increasing every year, some universities award graduate degrees in Indian studies, and in many others courses are given in Indian civilization.

With the enthusiastic approval of the governments of India and the United States a number of these colleges and universities joined in 1962, to form *The American Institute of Indian Studies*, whose purpose is: The furthering of mutual understanding between the United States and India primarily by advancing scholarly interest and achievement in the United States in all branches of Indian civilization, both ancient and modern.

The Institute is a co-operative, voluntary organization whose members are American colleges and universities of high academic standing with a special interest in Indian studies. At present the Institute has 22 members, and more colleges and universities are in the process of joining. Assisting in the management of the Institute's affairs are an Advisory Committee made up of some of India's leading scholars, and, in Poona itself, a local Consultative Committee.

The current activities of the Institute may be briefly summarised:

Each year the Institute awards a number of research fellowships to faculty members and graduate students in American colleges and universities.

In addition to support of individual research by means of fellowships the Institute is prepared to receive, evaluate, and seek support for worthy projects of group research. Projects approved by the Institute will be provided facilities in the Institute's office at Poona.

At the office in Poona the Institute maintains a block of offices and a hostel which can accommodate 22 residents. These facilities are available for conferences and group meetings as well as for individual use.

A small reference library is being developed in Poona as a supplement to the 'excellent libraries of the Deccan College and other local institutions to which the fellows of the Institute have access.

The Institute attempts to gather information concerning study and research facilities, housing, and other services of interest to visiting scholars throughout India.

The Institute undertakes to assist scholars who wish to have instruction in Indian languages and in various aspects of Indian civilization. Meetings of fellows for presentation of papers and for discussions have been arranged, seminars have been held, and once each year the Institute gathers its fellows in Poona for a meeting to exchange information and discuss research problems.

The Institute hopes to establish a publication series for the work of its fellows. Scholarly works approved by the Institute will be underwritten for publication.

It is hoped that the Institute, like its counterparts in other countries of the world, can assist in promoting the true spirit of scholarship which will create a mutual appreciation between India and the United States. It is this form of international understanding which stabilizes the temporary fluctuations of friendship and antagonism arising out of the day to day relationships between great countries.

The Buffalo Museum of Science (Humboldt Park, Buffalo 11, New York):

A science museum with anthropological and art collections; a part of the Buffalo Society of Natural Sciences. A non-profit corporation (receives funds from the city of Buffalo, Erie County, and private sources). Director: Fred T. Hall. Open to the public Mon.-Sat., 10-5, Sun., 1:30-5:30; admission free. The Asiatic part of collections in the museum contains among others woodcarvings from Borneo, Sumatra, and the Philippines. The library has large Oriental collections, which are available to the public. Pub: Annual report; guide; pamphlets; lists of loan materials; "Science on the March," a monthly; *By Their Works: Illustrated from the Collections of the Buffalo Museum of Science*.

Cayuga Museum of History and Art (203, Genesee Street, Auburn, New York):

A civic arts center with collections of archaeology, history, medicine, and American paintings. A nonprofit corporation. Director: Walter K. Long. Open to the public Tues.-Fri., 1-5, Sat., 9-12, Sun., 2-5; admission free. Among its collections there is a small collection of Oriental art and Beardsley collection of Philip-

pine material made in 1901. Most of the museum's collections are on permanent exhibition.

Cooper Union Museum for the Arts of Decoration (Cooper Square at Seventh Street, New York 3, New York):

A museum of design and decorative arts; a division of Cooper Union for the Advancement of Science and Art, a non-profit corporation. Museum Administrator: Christian Rohlfing. Open to the public Mon.-Sat., 10-5, closed Sat., June 1-Sept. 15; admission free. The Asiatic part of the collection contains Persian and Indian miniatures; early Persian pottery; textiles, including 16th century Persian textiles, Indonesian batik, Chinese tapestries, and Indian painted and printed textiles; Japanese prints; Near Eastern glass. There is a library with non-Western materials, which is open to the public. Pub: Exhibition and collection catalogs; "Museum Chronicles," which include such articles as "Japanese Sword Mountings" and "A Bonnet and Pair of Mitts from Ch'ang-Sha."

Foreign Area Materials Center (423 West 118th St., New York city):

Founded in December 1963 by the New York State Education Department. Obj: Development of materials useful in teaching about foreign areas, primarily at the undergraduate level. The Center is initiating a project to prepare a basic set of approximately 800 color slides on South Asia. The project is being directed by Walter Spink, Department of Art History, University of Michigan. The Center would like to hear from persons who own or know of collections of slides dealing with art, anthropology, geography, village or urban life, and other aspects of South Asian life. Other types of materials which are planned or in preparation include reproductions of museum materials from India, reviews of documentary films on foreign areas, and bibliographies of paperback books, records, and the like. Center is under the direction of Ward Morehouse and Don Peretz, Consultants in Foreign Area Studies to the State Education Department. The Manager of the Center in New York City is Miss Edith Ehrman.

The Guggenheim Museum (New York city):

Maintained by the Solomon R. Guggenheim Foundation established in 1937 by the late Solomon R. Guggenheim, U.S. industrialist and philanthropist, for "promotion and encouragement of art and education in art. To stimulate interest in contemporary art and to encourage the creative work of artists throughout the

world, the Foundation began a biennial Guggenheim International Award in 1956."

Mr. Guggenheim's entire collection of twentieth century art was bequeathed to the Foundation upon his death in 1949. Later additions of sculpture and paintings have expanded the collection to more than 2,500 contemporary works of art representing outstanding artists of most countries. "The Museum is a piece of sculpture in itself. Its interior space is one of the greatest rooms created in the twentieth century."

The Museum of Primitive Art (15 West 54th Street, New York 19, New York):

A museum of primitive art. A nonprofit corporation. Director: Robert Goldwater. Open to the public Tues.-Sat., 12-5, Sun., 1-5; admission for adults. \$.50, for children, \$.25. The Asiatic part of the collection contains Haniwa sculpture from Japan; pieces from tribal groups of Southeast Asia. Pub: Exhibition catalogs, such as "Mexican Stone Sculpture"; monographs, such as "Bambara Sculpture."

New York Public Library (Astor, Lenox and Tilden Foundation, Fifth Avenue at 42nd Street, New York 18, New York):

A public reference library with a Print Division and Picture Collection. A nonprofit corporation. Director: Edward G. Freehafer. Open to the public Mon.-Sat., 9-6; admission free. Collections: The Print Division has Japanese and other Oriental prints. The Picture Division has more than a million classified pictures, which include all of the non-Western areas. Pub: "Bulletin," monographs.

World Affairs Center for the United Nations Lists services: (345, East 46th Street, New York, New York 10017):

See *Bulletin*, 1963, II, p. 318. Has since been incorporated into the *Foreign Policy Association* and the new address is as given above. Bernice Asnas of the Department of Public Information in the FPA writes: "The FPA is a private, nonprofit, nonpartisan organization dedicated to educating Americans in foreign affairs. The functions mentioned in your "Bulletin" are still in effect, except for the provision of films, film strips or slides, which we no longer provide. However, we do publish a handbook known as INTERCOM which reports on the latest audio-visual aids available in the field of world affairs, explains how to get them and how much they cost. INTERCOM also reports on the latest books,

pamphlets, documents, events, programs, voluntary and governmental organizations concerned with foreign affairs. Each issue of INTERCOM features a different subject of current importance in the world situation. The Foreign Policy Association also publishes HEADLINE SERIES, which comes out six times a year. Each issue gives a compact, readable, authoritative analysis of a current topic or area in the news. Each is written by an expert in the field. The regional offices of the FPA are located at: Northeast Region, 345 East 46th Street, New York, New York 10017; (2) Mountains and Plains Region, 2930 Pearls Street, Boulder, Colorado 80301; (3) Western Region, 46 Kearny Street, San Francisco, California 94108; (4) Southern Region, 127 Peachtree Street, N.E., Atlanta, Georgia 30303.

SECTION IV (B) : SCHOLARS AND ARTISTS.

INDIA

ART:

Deshpande P. L. (Maharashtra):

A highly talented and versatile writer and stage artiste of Maharashtra. He can also compose poetry and sing on the stage if he wants to. His latest innovation is a series of one-man shows, which have been drawing packed houses all along. Humour is Deshpande's forte. He keeps the house roaring with laughter, almost without respite.

CULTURE:

Pade, Shri Jagannath Shastri (Research Officer, Oriental Institute, M. S. University of Baroda, Baroda):

A versatile scholar well-versed in the six systems of Indian philosophy, Sāhitya, Music, Āyurveda, Astronomy and Astrology. Born at Baroda in 1912; son of the illustrious Sanskritist and philosopher Pandit Shridar Shastri Pade; finished his primary education by 1920; after finishing his secondary education joined the Baroda College and passed his M.A. examination in 1939 winning the S. R. Bhandarkar Prize for proficiency in Sanskrit grammar. At home, under his father he mastered various other śāstras such as Vedas, particularly the Yajurveda, Dharma Śāstra, Astrology, Sanskrit literature, Poetics, Vedānta, Āyurveda and Music. Began his professional service as a clerk in 1940 but his learning and erudition attracted the attention of Dr. B. Bhattacharya, Ex-Director, Oriental Institute, Baroda who took him into the Oriental Institute where he had scope for showing his talents. Shri Pade is now in charge of the Manuscripts section of the Oriental Institute, and in addition to his duties, he acts as guiding Professor of research in Sanskrit in all śāstras for the Ph.D. candidates of the Mahārāja Sayajirao University. Friends and admirers of Śrī Pade felicitated him on the completion of his 51st birthday in 1964 by bringing out a Festchrift in his honour (Issued under the auspices of the Pade Shastree Samiti, Baroda, 1964, Price Rs. 9/-) Pages 37 to 40 of the Festchrift

contain a bibliography (too many to list here) of Śrī Pade's writings in English, Sanskrit, Gujarati, Marāthi.

DRAMA:

Narasimha Rao, Sthanam (Hyderabad):

See *Bulletin* 1961, pt. I, p. 110. Received in 1962 a President's award and Padma Śrī for theatre acting; now a producer with the all India Radio, Hyderabad. S. M. Y. Sastry writing of him in *IWI* 22-3-64, p. 47 says "Sthānam may grow old, but his characters never age. The triumphant Satyabhāmā, the mischievous Madhurvāṇi, the alluring Devadevi and the penitent Chitrāṅgi—these can never be forgotten. Sthānam approached his characters with reverence and portrayed them with loving care. It is no wonder that he has been able to attain great heights as an actor and to become a respected and beloved personality."

LITERATURE:

Pendse S. N. (Bombay):

A contemporary Marathi Novelist, who continues the tradition created by Hari Narayan Apte, a great Marathi novelist who lived from 1864 to 1919. He recently won the Sahitya Academy award with his book *Rathachakra*. All his novels are about the Konkan, whence he hails, and the people who live there.

MUSIC:

Gopalakrishnan, M. S. (Madras):

Violin virtuoso, son of Parur Sundaram Iyer (see p. 287) "Born and brought up in a musical environment Gopalakrishnan has learnt to live at ease in what seem to be two different worlds of music. He can switch from Karnatak to Hindustani music and vice-versa with great assurance and literally roam in either or both at will." When he was 16 he accompanied Pandit Omkarnath in all his concert tours. He has a large collection of records of masters of the west, Fritz, Kreisler, Mischa Elman, Jascha Heifitz, Yehudi Menuhin and he plays one or more numbers of these virtuosi at the end of his solo performance. "There are two apparent facets of his art, though one would find three Karnatak, Hindustani and a harmonious blend of the two."

Khan, Ali Akbar (159, Rashbehari Avenue, Calcutta-29):

A very well known musician of north India celebrated for his display on the *sarod*. Born in 1922 in Tipurah (East Pakistan); learnt vocal music from his father Alauddin Khan at the age of 5, and started playing on the *sarod* at 9; became Court Musician in the Durbar of Jodhpur; established the Ali Akbar College of music in 1956; has travelled in America extensively and given performances there. "To-day he is undisputed master of the *sarod* and his performances are inspired and inspiring. With Ravi Shankar he has helped to produce a greater understanding of Indian music in the West" (IWI 12-4-64).

Ravi Shankar (Bombay):

Well known sitarist musician. Born at Varanasi; hails from a family intensely devoted to the arts; received no formal schooling though he studied on his own with the help of tutors. "My education" he says of himself "is mainly a result of wide travelling till the age of 18." The first person to have a profound influence on him was his brother, Uday Shankar (See *Bulletin*, 1961, I, p. 108) whose troupe he joined at the age 9. The company moved to Paris from Varanasi, and Paris was its headquarters for eight years. Says Ravi Shankar "I owe everything as a musician to my Guru, Ustad Alauddin Khan," (See *Bulletin*, 1959, I, p. 126) (whose son-in-law he became). Came to Bombay in 1944 where he stayed for 4 years "furthering my progress as a musician independently"; joined the All India Radio as conductor and director in 1949; in 1958 while in London gave a *sitar* recital in the main auditorium of the Royal Festival Hall during the Unesco festival "which I would consider a tribute to my music." Familiar from his childhood days with the music of the West, Paderewski, Toscanini, Fritz Kreisler and Pablo Casals; has travelled extensively not only in Europe but also in the United States; has composed music for films and for the ballet. His views on some important aspects of music are reproduced below from IWI, 30-8-1964: On *Guru-shishya Paramparā* (Teacher and taught tradition). This is so important in Indian music because "One main reason is that so much is dependent on hearing the music and understanding the spirit and nuances (which cannot be written down), that each student must be given particular and special attention. The most outstanding characteristic of any *rāga* is its spiritual quality and manner of expression. This cannot be learned from a book." On *fusion of Indian and Western Music*: "If one hopes to retain the individual

character of each music, there can never be a fusion, for both will be harmed in the combination." *On Orchestration*: "Our music can be orchestrated and it is being attempted, but all such experiments have still to take root and form. Yehudi Menuhin thinks that these efforts will downgrade our music. But orchestration is an entirely different matter and our classical heritage will not be harmed."

Sivan, Papanasam (9, Srinivasan Street, Madras-28):

Musician-composer; born in 1890 at the village of Polaham in Nannilam taluq in the Tanjore district; studied at the Maharaja's Sanskrit college in Trivandrum between 1902-10 and passed the Vyākaraṇa (grammar) course. "For about 12 years he led the life of a silent wanderer, going from place to place on foot, accepting food when offered and needed, singing devotional songs." In 1911 he began to compose songs. Pāpanāśam Śivan came under the inspiring influence of Nilakantha Dāsar who was a great devotee and has sung innumerable songs in Tamil and it is Sivan "who is responsible for bringing to this side of the Tamilland Nilakantha Dasar's inspiring compositions." "He did not sit and learn under anybody. He was born with gifts and has given us numerous songs in Tamil." Has also performed Harikathākālakṣepams. He has also contributed to the literary Tamil journal *Viveka Bōdhini*; has translated into Tamil Ashtapadis of Śrī Jayadeva; has written a drama, with the necessary songs, of Mārkaṇḍeya; was also associated with many amateur dramatic societies. Two volumes of his compositions are published and there are still many which are not yet published. "He not only belongs to a line of Tamil composers like Arupachala Kavirāyar, Aruṇagirināthar, Gopalakrishna Bhārati, Kavikunjara Bhārati, Vedanāyakam Pillai and many others but also belongs to the band of Bhaktas" (*Papanasam Sivan Shashtiabdapurti Souvenir*, 1951, pp. 7-9).

Subrahmanya Pillai, Chittoor: (Chittoor, A.P.):

See *Bulletin*, Won the Sangeet Natak Akadami award in 1964 for Vocal Music. Laterly was professor of Music. One of his distinguished disciples of to-day is Sri Somasundaram Pillai. "The veteran has a remarkable repertoire of songs at his command and he takes special care to emphasize sāhitya. Few Vidvāns handle Tyāgarāja's *kritis* better. His music has its foundations in tradition though its over exuberance sometimes annoys us."

Sundaram Iyer, Parur (Madras):

Violinist; learnt Karnatic music in the old Gurukula system under Ramaswami Bhagavatar of the Travancore Durbar; later learnt music also under Vishnu Digambar Paluskar. Himself and Omkarnath Thakur worked together at the Gāndharva Mahāvidyālaya, Bombay, as disciples of Vishnu Digambar Paluskar. "Thus apart from his sound knowledge of both the systems (Karnatic and Hindustani) the savouring of the best in both induced him to imbibe the positive aspects of each into his art, thereby enhancing its beauty and appeal. . . . In his view there is only one system of music, Bhāratiya or Indian music. These two should be deemed as the two facets of it, prevailing in the north and south. He feels that the future of Indian music lies in a mutual understanding of them and the growth of spirit of give and take."

PAINTING:

Gaitonde, V. S. (B. J. Desai Road, Bombay-26):

Painter, born in 1924; professional practising for the past 18 years; taught for sometime at the J. J. School of Art, Bombay; participated in several important art exhibitions in India and abroad. The latest individual exhibition of his paintings was held at the Taj Art Gallery, Bombay. S.V.V., art critic, writing of him in *IWI*, 15-3-64 reproduces from a personal interview with the artist Gaitonde's views on painting in his own words. "I moved away from academism to abstract vision, because I wanted to develop my sense of pattern and colour and the total impact of design, qualities which were lacking in my early compositions.

"To paint with figures as subjects is a hindrance. One does not get enough freedom to emerge as a *painter*. So I got rid of the subject for the sake of form—in the purest sense of form."

"I am not wedded to any dogma or belief or narrow loyalty. For example, I am not a nationalist, burning with borrowed patriotism, to want to paint a scene of the independence struggle.

"I am first and foremost an individual. I cannot subscribe to any collective thinking and I will not acknowledge any thought that does not appeal to my reason.

"Emotions, on the other hand, though shared by all in various degrees of awareness, remain intrinsically individual in their impact and revelation. And what, therefore, I seek to portray,

being true to myself, remains personal and I can only hope for a certain understanding by others."

Husain, M. F. (Zeenat Manzil, II Floor, Lady Jamshedji Road, Mahim, Bombay-16):

Contemporary Painter. See *Bulletin*, 1961, Pt. I, p. 114. Mr. Husain explains his aim, and the main source of his inspiration as a painter in a series of answers to questions put to him by S.V.V. (IWI 21-6-64, pp. 24-26). "What has been your aim as a painter?" "To arrive at a contemporary Indian idiom, to find the essential points of art in general and the synthesis with our own thought. A purely intellectual approach to art is all right to talk about. But the spirit of Europe is not the same as the spirit of India. In our time we have been presented with the folk idiom by Jamini Roy; the classical aspect of Indian art by Rabindranath Tagore and George Keyt; and the Western technique by Amrita Sher-Gil. The Indian artist has to amalgamate the best points in these three directions and move forward. A young painter must have total perspective of his country's art...."

"What has been your main source of inspiration?" "I cannot talk of inspiration as arising from any defined source. All I can say is that my theme is woman. The Indian artistic heritage, as I see it, glorifies the woman." And S.V.V. observes "There is no fear of his going abstract and robbing his art of the Indian feel and flavour. He has been abroad often, but, never an admirer of style for style's sake, he has been little influenced by the meaningless experiments, however fashionable, and has returned to his studio, unconcerned with the fleeting trends of the day, to proceed with his own discoveries and to explore faithfully the limits of his own vision."

Mookherjea, Sailoz (New Delhi):

Mr. A. S. Raman, Editor, *IWI* recollecting his meeting with this painter in 1946 writes in *IWI*, dated 19-7-1964, pp. 36-37 and 48-50. In answer to his question "which of your own paintings do you consider to be representative of your vision and technique?" he replied: "I am fond of the one entitled *Song of Freedom*. It is an expressionist study of typical Indian peasant life. The deliberate distortions are harmonized with intense feeling and the result is vigorous movement. There is an effort at the fourth dimension. Another painting I like much bears the title *Dream*. Its continuity

of line and economy of detail are characteristic of the classical Rajput technique. But I owe my basic inspiration to Matisse's odalisques. I accept whatever new forms of self-expression suit my Oriental temperament and tradition. No doubt my simplification of form and vibrancy of colour derive from the Ecole de Paris, particularly from Matisse and Modigliani. But my main influences are the folk art of India and the Basohli miniatures. As a result of my stay in Europe, my work has inevitably acquired a somewhat sophisticated flavour. But my roots are in India, and I may assure you they are very firm. I am specially interested in folk art because it has liveliness and vitality despite its conformity to tradition and despite its revolt against the tyranny of visual realism. I have great enthusiasm where the modern idiom is concerned. My perspective is correct. I have the right sense of value. But I do realise that my drawing is not as strong as it should be in the context of contemporary techniques." For reproduction of his art please see *IWI* cited above.

PHILOSOPHY:

Anantakrishna Sastri (Tyagarayanagar, Madras-17):

An important writer on Advaita Vedānta; born in 1886 in Nurani in Palghat district; traditional learning at Chittoor Pāṭhaśālā, Cochin, Pāṭhaśālā at Chidambaram; studied Vyākaraṇa under Harihara Sastri; Vedānta and Mīmāṃsā under Panchapagesa Sastri and Venkatasubba Sastri; Pandit at Tirupati Sanskrit College 1911-17; principal Sanskrit College, Kallidaikurichi; in 1917 became lecturer in the post-graduate department at the Calcutta University from which he retired in 1947. Has made a critical study of all schools of Vedānta. Pub: *Prabhā*, a commentary on Brahma sūtra Bhāṣya; a commentary on *Vedānta Paribhāṣā* a manual of Advaita epistemology; *Vedānta Rakṣamāṇi* a reply to an attack on Advaita by Kapisthala Desikācārya; *Advaita Dīpikā*; *Advaita Mārtāṇḍa*; *Vivāha-Samaya Mīmāṃsā*, *Abdhi yāna Nirṇaya*; *Mīmāṃsā Sāstra Samgraha*; *Sanātana Dharma Prādīpa*; *Saugandhikā*; *Satabhūṣaṇi* in reply to *Śatadūṣaṇā* of Vedānta Deśika (died 20-11-64).

Jagadīswara Sastri (9, Virabhadra Iyer St., Mylapore; Madras-4):

Sanskrit scholar; native of Injikkollai in Kumbakonam taluq; Vedic and Sanskrit studies under his father, Yegnarama Dikshitar;

studied Vedānta under Krishna Sastri, Yegnaswami Sastri and Varanur Venkatarama Sastri, Vyākaraṇa under Harihara Sastri and Nyāya under Yegnaswami Sastri; was for sometime teacher of Vedānta in the Śankara Mutt Pāṭhaśālā at Conjeevaram; now conducts Vedānta classes; was Editor of *Ārya Dharma*; Pub: *Nirguṇatva nirṇayam*; *Cidacidaika Brahma Siddhi*; *Saptavidhānupapatti prakāśa*.

Krishnamurti Sastri, S. R. (Sanskrit College, Mylapore, Madras-4):

Sanskrit scholar. Born in Seruvamani, Tanjore district, studied Vedānta under Sri Ramachandra Dikshitar and Nyāya under Veppattur Subrahmanya Sastri; Professor of Vedānta from 1944-46 in the Jagad Guru Vidyālaya in Jambukeśvaram; now professor of Vedānta in the Sanskrit College, Mylapore. Pub: *Yoga Sūtra Bhāṣya Vivaraṇa* with commentaries along with Sri Rama Sastri.

Subramania Sastri, S. (Sanskrit Dept., University of Madras):

Born in 1906 in Pranthiyankarai, Tanjore district; studied Sāhitya, Vedānta, Nyāya, and Mīmāṃsā under reputed traditional scholars; was the Advaita Sabhā Pandit from 1942 to 1948; M.A. of the Madras University. Title. Paṇḍitarāja conferred by the Cochin Darbar; editor of *Brahma vidyā*, the journal of the Kumbakonam Advaita Sabhā; now Reader in Sanskrit, University of Madras, Pub: Edited. *Bhāṭṭa Dīpikā* with the commentary *Prabhānala*, *Vedānta Kaumudī*; *Brahma sūtra Śankara Bhāṣya with ṭīp-panī*; *Brahmasūtra Bhāṣya Vyākhyās*; *Advaita Bhūṣaṇa* and *Subodhini* of Bodhendra and Nārāyaṇa Tīrtha, *Nyāyaratna Dīpāvalī*; *Ābhoga* of Lakṣmī Narasimha; *Nyāyendu Śekhara*; *Pramāṇamālā*; *Padārtha Tatva Nirṇaya*; *Bṛhatī* of Prabhākara with the commentary *Vimala*; *Nyāya Muktvāvalī* commentary on Nyāya Sāra etc. and many articles in Sanskrit and English.

Subrahmanya Sastri, V. (Annamalai University, Annamalai-nagar):

Sanskrit Scholar; son of Venkatarama Śrouti, Professor of Sanskrit, Maharaja's Sanskrit College. Darbhanga; studied Nyāya in the Sanskrit College at Tiruvadi and Vedānta under Viswanatha Sastrigal of Tiruvaiyār. Now professor of Nyāya at the Annamalai University. Pub. *Vyutpatti Vāda Vivaraṇa*; ed. *Nyāyaratna of Maṇikanṭha*, *Brahmānandīya Bhāvaprakāśa* of M. M. Pancāp-geśa Sastri and some articles.

Venkata Sastri, Mandalika (Batnavalli, East Godavari Dt., A.P.):

A great scholar in Nyāya and Vedānta; was teaching Nyāya and Vedānta in Nellore, Masulipatam and Elluru; has published learned articles on Advaita Vedānta.

MALAYA

PAINTING:

Jamal, Syed Ahmed (Kualalumpur):

Malaya's dynamic young painter. Age 33, received his art education in England at the Chelsea School of Art, London and got his diploma in 1955; went to England again in 1958 to lecture on art at the Malayan Teachers' Training College at Kirkby; returned to Malaya in 1960; on the staff of the Day Training College, Kuala Lumpur; has exhibited in various exhibitions in Malaya, Philippines and the U.K. "Jamal has never lost sight of the fact that his spiritual roots are in the soil of Malaya". "The Bait", a specimen work of his, represents the latest period of his abstract painting. (*Cul. News From Asia*, Sept. 62).

SECTION V : EXHIBITIONS

THE TALANGAMA (NEAR COLOMBO) EXHIBITION OF ASIAN ART, 1964

A faint pulse of artistic activity is stirring among the masses of Ceylon, who live in emerald-green villages and in small communities acquiring the status of suburbs. Occurring after nearly two centuries of death-like immobility, it needs external stimuli to quicken it with the passion of excited creativeness.

In ballet and the theatre, the artistic instinct has made those endowed with it take one step backward to the nation's past achievements in order to take two steps forward to a future of new ideas and new modes of self-expression which are yet continuous with what has gone before. Only through this continuity can the Ceylonese artist speak his mind intelligibly and establish a *rapprochement* with his somewhat unsophisticated audience. What is emerging in these two spheres is both virile and meaningful. The techniques of traditional Kandyan dancing and the conventions of the folkdrama are being used to resolve contemporary problems of creative expression.

In painting and sculpture, on the other hand, there is uncertainty and a great deal of floundering, although both these arts had been, at various times in Ceylon's storied past, the most assertive and vigorous. Ceylon has known at least two periods of life and energy in the plastic arts. First there was the great "stone age" of Buddha images, now to be rediscovered among the ruins of Polonnaruwa and Anurādhapura. These are figures which are serene in their intimations of release into the nothingness of *nirvāṇa*; they are massive in their execution and are in exquisite taste, with the classic qualities of balance or proportion.

After the early sixth-century Sigiriya frescoes, the next great flowering of art occurred with the priest-painters, during the later Dutch and early British rule, in the temples around Kandy and the south of Ceylon. The paintings, though homely, are didactic. They use the Jātaka tales and the episodes in the incarnations of the Bodhisattva to help the devout visualize the sermons preached

in the temples every full-moon day. Here again is an art which is robust and popular.

Yet the religious art of Ceylon has its drawbacks as a source of inspiration for contemporary artists.

"A Romansque crucifixion", wrote André Malraux in his *Voices of Silence*, was "not regarded by its contemporaries as a work of sculpture, nor Cimabue's Madonna as a picture. Even Phidias' Pallas Athene was not primarily a statue." The same attitude of reverence informs the eye of the beholder as he is confronted with a Buddha image in the Buried Cities or a fresco in Degaldoruwa or Ambalangoda.

What then are the roots to clutch, the trees one should cling to, in the progress towards contemporary expression in sculpture and painting?

The rural intelligentsia cannot go for their inspiration to the arid egoism and neuroses which often masquerade as art among the Westernized smart set in Colombo. They lack the ladders that can take them to European art and must wait till books are translated into the national languages to help them appreciate the main currents of Western thought and attitudes to life.

So long as the temple, the Buddhist Jātaka tales and the Buddha dhamma are inextricably woven into their lives and the lives of those among whom they live, the rural intelligentsia will have to mould the form and style and patterns of the past to express what they have to say and wrench from this past their own individual idiom. The challenge seems to be how to secularize the great and living heritage of religious art in Ceylon, how to use it for perceptions which are not religious.

This is the significance of a pioneer venture undertaken, ironically, by a Buddhist monk.

A few weeks ago Tiranagama Ratnasar Thero opened, in a suburb in Talangama not far from Colombo, a permanent gallery of Asian art.

The monk presented a collection of Buddha images and copies of temple frescoes virtually side by side with other secular objects of Asian art—carvings from Indonesia, ivory pieces from India, Chinese scrolls and lay images. There were secular pieces from Ceylon too—the folk arts and crafts which flourished in mediaeval

Ceylon and the survivals of decorative domestic utensils. On the walls of the gallery were photographic prints of the great works of Buddhist art in Asia. On view in this category were such monumental works as the Great Stūpa of Sāñchi, Borobodur, the images of Taxila and the temples of Thailand and Cambodia.

This no doubt is a conventional gallery of Asian art. Its importance however transcends its conformity with the usual style of such exhibitions. For one thing, it is the first art gallery to be established in a rural area. Not even Kandy or Galle, the next biggest towns after Colombo, have a permanent collection of art, Asian or Western. Next, the gallery is inexpensive. It is set in an unpretentious suburban house.

Since ideas are infectious in Ceylon, it is expected that similar galleries will be opened in other parts too. All it needs is an appeal to the various Asian Embassies and High Commissions here for prints and reproductions and searching in local temple attics and lumber rooms for aesthetically satisfying pieces of wood and ivory carvings. The Indian and Pakistan and Chinese Embassies have helped with photographic prints. This is winning friends and influencing people for these missions, which have so far pitched their battles for the minds of Ceylonese in the major towns, neglecting the rural areas which are the seats of political power.

Perhaps the most valuable service this art gallery is doing is that of detaching great work of religious art from their traditional environment of worship, ritual and piety. In their new secular setting they help young artists who are crowding this gallery among the rice fields and the school boys and school girls who are "doing art" in the neighbouring coconut-thatched schools to discover the aesthetics, the significant form and line and mass behind what are unchallengeably great works of human creation. Their minds are now free to contemplate the beauty that is in what they have hitherto only worshipped.

The organizing monk himself is an example of how contact with great works of art can stimulate the power of aesthetic perception. He has learned by looking, during a tour of Asia made possible through a Government scholarship. Contacts made on the tour, which took in virtually all the countries of Asia in which the work of the Buddha was spread, made it possible for him to collect and get donations of reproductions or of originals.

(Denzil Peiris, *IWI.*, 21-6-64, p. 57).

EXHIBITION OF MOGHUL ART, NEW YORK, 1964

New York is today the hub of the world art market; its museums and galleries attract exhibits from distant continents. But paintings, sculptures and other art creations of Asia, especially of the contemporary period, are still only infrequently on view. It is not yet fashionable to collect paintings of contemporary Asian artists and the galleries are, therefore, reluctant to undertake more than occasional efforts to put them on show.

The Asia Society, a non-profit organization devoted to promoting better understanding and appreciation of Asian lands and cultures in this country, has been trying to improve the situation by introducing Asian artists to the public of New York through exhibits at its own gallery, receptions and the printed word. Its hope is to persuade a select group of leading galleries to undertake to exhibit the works of contemporary Asian artists, at least once a year, under a subsidized programme if necessary. Its efforts are beginning to have a beneficent impact.

The leap year has begun quite auspiciously for Indian art in New York, with an appropriate leap forward. Besides a magnificent exhibition of Moghul Art, there have been shows of the paintings of Shanti Dave, Krishen Khanna (in Washington, D.C.), Ram Kumar, G. R. Santosh, Mohan Samant and M. F. Husain.

The exhibition of the Art of Moghul India at the Asia House Gallery, consisting of paintings done over a period of 300 years as well as jade and crystal, represented the most comprehensive collection of Moghul paintings yet presented in the United States.

Among the artists represented in the exhibition of Moghul paintings were Abul Hasan, who was Jahangir's favourite, Govardhan, Manohar, Ustad Mansur, Bichitr, Gulam Mirza and Bishnudas. It was interesting to observe that the works of the early Moghul period were unrestricted by the religious affiliation of the artists. Thus, for example, there was a painting of a girl worshipping at the shrine of Siva, attributed to Faqirullah Khan; and there was another entitled Sita and Lakshmana, attributed to Fazl.

Paintings of court scenes, with gemlike portraits of a multitude of historically identifiable courtiers and foreign dignitaries, were particularly impressive. Obviously, the imperial court did not freeze while the artists did their sketching or painting of the

darbar; rather, these scenes were recreated by one or more artists, working from studio sketches. Naturalism was the keynote of these and other paintings of the Moghul period.

A beautifully produced book called *Paintings and Precious Objects*, with reproductions of Moghul period paintings in colour and black and white and a lucid commentary by Stuart Cary Welch also contributed to the brilliant impression that the Asia Society's exhibition made on those New Yorkers who were fortunate enough not to miss it.

In a prior exhibition, the Asia House Gallery also presented some recent paintings of Shanti Dave, who was himself in town briefly. A mural executed by Dave now permanently adorns the new office of Air India International at New York's John F. Kennedy International Airport.

Krishen Khanna, who recently left New York after a sojourn of some length, held his show in Washington, D.C., where he is now staying as an artist-in-residence at a university. He sold all the oils he had on exhibition besides other canvases.

Ram Kumar and G. R. Santosh, like Khanna, have had their works shown in New York before; this time their paintings were on view for 19 days at the Revel Gallery, along with a few pieces of *Gandhāra* sculpture. The major newspapers and newsmagazines skipped printing notices about the exhibition, which consisted of a dozen oils by Ram Kumar and ten by Santosh; but John E. Brown, the amiable director of the Gallery, told me that it was well received by art-lovers. The subject of Ram Kumar's paintings was, of course, city life. The artist's own explanation of his preoccupation is this: "Many of us are products of the city and the complexities and tragedy of city life attract me to express them in my paintings".

Mohan Samant held a one-man show at the World House Galleries, his third since he came to America in 1960 on an Asia Society scholarship. The 38 year old artist now lives and works in New York City. Typically, he plays the *sārangi* every morning and paints during the rest of the day till it is dark. He approaches painting in the way he does music, without preliminary sketches or studies; the subject evolves as he paints. His diligence resulted in several completed paintings in 1963 of which the show at the World House Galleries included 28.

Samant is perhaps the best established Indian artist in New York. One of his works is among the 153 outstanding paintings selected for a Museum of Modern Art collection which has been on view at the National Art Gallery in Washington for some months. The Carnegie Institute in Pittsburgh and other public and private collections also have acquired his huge canvases.

Among the paintings at the recent show, the ones that impressed this amateur gallery-hopper were: Śiva and Śakti, Gāthā Vivāda, Padmāvati and Yellow Flower, Garbha-Dhanam, Arrows in Grey, Ultimate Conversations and A Bird of Sacrifice. They were good examples of the artist's control over his media, his devotion to symbolism and his sense of humour as well.

Husain's show was sponsored by the Government of India and held at the New India House, the home of the Consulate-General and the Indian Mission to the United Nations. The artist, who says his desire is "not to be modern—a very much abused term—but to discover the unknown, had painted all the 39 items on view during a stay of three weeks in New York. A semi-abstraction in peacock blue, Black Moon, was quite impressive. There was a painting of Jawaharlal Nehru, showing him in four moods. And there were brush-and-knife portraits of Pearl S. Buck, R. K. Narayan, Ved Mehta and K. Natwar Singh. Pearl Buck and Narayan were on hand for the opening, which was well attended.

Natwar Singh, who played host to Husain in New York, is a First Secretary in the Permanent Mission of India to the U.N. Recently he joined the ranks of other successful diplomat-cum-writers like Anand Lal and Balachandra Rajan. *E. M. Forster: A Tribute*, edited by Natwar Singh, was published here by Harcourt, Brace & World on New Year's Day to commemorate the 85th birthday of the English novelist. The volume, "a genuine labour of love" as one book critic wrote, consists of tributes to Forster from Natwar Singh, Ahmed Ali, Mulk Raj Anand, Raja Rao, Narayana Menon and Shanta Rama Rau—all of whom knew "Morgan" Forster in Cambridge—as well as selections from the writings of the man who became famous with his *Passage to India*. It has received virtually unanimous praise all over the United States; many reviewers seemed to have been particularly impressed by the fact that there was a group of Indian writers praising with affection the national of a country which until recently held India as its prize imperial possession. Forster himself wrote to Natwar: "What a splendid

piece of work...sensitively and intelligently chosen and marshalled with such skill."

Young Natwar Singh, who hails from Rajasthan, has every reason to be pleased and proud. Following the excellent notices, the first printing of the book has already been sold out and a second printing is now in the works. Offers have also come to publish translations of the book in German and Italian. Indian readers will probably get a paper-back edition this year.

(Ram in IWI 8-3-64)

THE INDIAN PAVILION AT WORLD'S FAIR IN NEW YORK, 1964

India is one of some seventy foreign nations which are participating in the 1964-65 New York World's Fair, the largest of its kind organized in the United States. The Fair opened on 22nd April; it will operate till October 18 in 1964 and again from April 21 to October 17, 1965. It is estimated that on the whole some seventy million visitors will have witnessed the fair.

Dedicated to the theme of "Peace Through Understanding" the Fair plans to highlight, through its 200 pavilions clustered around a metal globe the height of a thirty-two-storey building, the essential interdependence of nations which only can ensure a lasting peace. In vivid colourful form the Fair depicts man's achievements in an increasingly expanding universe, his inventions and discoveries in the field of science and industry, his arts, skills and aspirations.

A Miniature India representing India's best in past traditions and present achievements is on view. The pavilion building designed by the architect Mansinh Rana of New Delhi is divided into two main sections. The first section portrays the country's rapidly changing image. The second section, the restaurant, has the objective of popularizing Indian dishes in America.

The larger section of the pavilion, the impressive two-storey structure adjacent to the restaurant portrays India and its inhabitants as they were centuries ago and as they are today. It shows how Indians lived and live today and, in the words of Fair Vice President Charles Poletti, who was in India recently, "what new heights they hope to reach for the lasting betterment of mankind." This building, according to Indian officials, is living geography of

India, far more educative and interesting than any book or film. In addition to specimens of ancient Indian art and sculpture, the objects on public display include models, charts, books and photographs showing India's recent economic and industrial progress. An artistic attempt to capture this living moment of India is found in murals painted by three well-known Indian artists, Amina Kar, K. K. Hebbar and Satish Gujral.

The ground floor of the building houses the heritage and culture of India in all its fascinating diversities. Arrangement of exhibits on this floor reveals India's democratic way of living and its attempt to integrate her age-old popular art and crafts into the present life of the nation. The first floor is devoted exclusively to India's Five Year Plans and the material progress of the country in recent years.

Perhaps the most colourful feature of the pavilion is a collection of handloom and handicrafts from all parts of the country. As a New Delhi news reporter has observed, this is "a world of Indian folklore travelling to New York." Describing some handloom fabrics displayed at New York Fair an Indian correspondent says, "Motifs from ages gone by or symbolic abstract figures are enriched by the tribal people in muga or tussor. The Dupion raw silks would delight the heart of Balenciaga and turn Christian Dior's Marc Bohan into a creative mood. There are eighty different colours to choose from in this variety."

A glimpse of Orissa's contribution to the New York Fair was provided by a colour exhibition of handicrafts held recently in New Delhi. The exhibition included wooden toys and papiermaché masks, stone carvings, traditional bridal gifts, and a wide variety of handloom fabrics for which Orissa is famous. Most of the exhibits were sold out locally in the first few days of the exhibition.

Apart from Orissa handloom and handicrafts, other Indian wares displayed at the Fair include the richly embroidered gold and silver brocades from Banaras, the muga from Assam, the Patola from Gujarat, the Chanderi from Rajasthan, and the Kanchipuram silk saris. There were bronze from South India, brass from the North and ivory from Mysore.

In addition to objects intended solely for display, a large sales section is also ~~operating~~ ^{operating} which expects to sell goods worth rupees

seventeen lakhs. A dozen sales girls have been especially selected for this purpose and flown from India.

(Span, April 1964).

PAINTINGS BY INDIAN CHILDREN ON SHOW IN LONDON—1964

Vivid, brilliantly painted pictures of people, places and events in India—all the work of Indian children—brought colour to a grey day in London recently. Sir Edward Boyle, British Minister of Education, paid a tribute to the pictures when he opened an exhibition at the Tagore Centre at India House.

"First, the paintings have great feeling for colour and symmetry: they are bright with colour and imagination. But the quality that impresses most is that they give a sense of that reverence for life which is the quality which we particularly associate with India," the Minister said.

Art in Education.

All over the world, Sir Edward went on, there was a growing realization of the importance of the part played by art in the education of children. He was, he said, enormously impressed by the paintings on show.

"I hope that they will then go on to see the Indian galleries at the Victoria and Albert Museum, for we are fortunate in this country in having a particularly fine collection there of Indian art. Such exhibitions as the one I am opening today can only renew our admiration for all that India has contributed to the world of art," Sir Edward concluded.

Mrs. Hansa Mehta, wife of the Indian High Commissioner in London, said that children spoke an international language when they were painting pictures, and such exhibitions as the present one could help to create understanding between peoples.

A special message to welcome the exhibition was sent by Mr. M. C. Chagla, the Indian Minister of Education, who said: "One thing that impresses one when one looks at such an exhibition is how similar all children's art is.... Children prove beyond any doubt that all art, if it is spontaneous, sincere and uninhibited, is international in character. They also prove that it is only later sophistication that results in prejudices and barriers.

Children are the best and most rational ambassadors of every country—their creative faculty transcends iron curtains, class and racial discriminations.”

The paintings, originally collected by Mr. K. Shankar Pillai for his annual art exhibition, are the work of children aged from 4 to 16. They are mainly from schools in Delhi, Bombay, Poona, Mysore, Hyderabad, Sholapur and Indore.

(*This is Britain*, Vol. 5, No. 6, 15-3-64)

THE NATIONAL EXHIBITION OF ART—1964

The tenth National Exhibition of Art was held recently at Rabindra Bhavan, New Delhi. This year the Lalit Kala Akademi decided to discontinue the practice of inviting a few artists and placing them on a pedestal and this decision augurs well for the future. When the artists, young and old alike, are struggling to express themselves freely, showing signs of originality, confidence and a youthful vision, it is not proper to smother the enthusiasm of promising painters and sculptors, just to please a few who consider themselves demigods.

The National Exhibition reflects the tone and tenor of progress in the arts in the country as a whole. Most men and women working in the plastic arts are breaking away from reality—for them painting or sculpture comes first and the association after. The dominant accent is on texture, form, image and architecture, and not on mere representation. But while this feature echoes through the creations of the last decade or so, it is noticeable that the artist with a peculiar idiosyncratic view of the world usually found an honoured place.

Artists today are no longer isolated from world influences, so there is no boasting of a native tradition. World forces and influences are at work, resulting in what may be termed an international language. The cubist conception of space and the idea of what abstract imagery should be are notions borrowed mainly from the School of Paris.

“Dying Ogre” (an award winner) by Biren De was perhaps the most conspicuous painting on view. With supreme candour Biren De demands that the observer share his struggle while engaged in creation. One is compelled to listen to his cries of distress and also to partake of the joys of his radiant victories.

Bimal Das Gupta is an authentic painter. Every creation of his is not a restatement of ideas, but a voicing of new ones. His development over the years has culminated in a genuine and instinctive vision—"The Green Church" is an attractive piece of work.

Ambadas in one of his recent works, "Silence in Mirage" fulfils the demands of orphism.

In Jyotish Bhattacharjee's powerful composition entitled "Painting II" the evocative impression is transformed by the painter into a series of shapes and colours. The emphasis in his work has slowly changed from content to structure.

As time passes, Laxman Pai becomes more and more decorative and stylized in his expression, and his paintings tend to degenerate into a mirage of textile designs.

Occasionally one encountered extremely poor work at the exhibition. Nothing seems to deter Sardar Thakur Singh from depicting "The Golden Temple" or the "Prime Minister's visit to Ladakh" in calendar style—a mode of representation which most people have outgrown. Likewise K. G. Subramanyan's heavy impastos imposed with aggregate mixed with colour in no way enhance the beauty of the still life and interiors, already insensitive in colour composition and formal structure.

J. Swaminathan's large areas of undisturbed black, highlighted by patches of red, reflect a sense of futility and nothingness. "Heed The Portent" is the caption given to his painting which is 135 cm. \times 336.5 cm. in dimension. The frenzy for large sizes is not always supported by inner amplitude. In this there seems to be an obsession to be arrogantly powerful at any cost. The attempt is to shatter the nerves, otherwise the painting is unconvincing.

When artists strike out in a new direction revolting against all inhibitions, their work is commonly attributed to national virtues. If one persistently clings to this defiant attitude, it may very easily degenerate into a pose. This seems to be the danger with artists such as K. C. Aryan and Piraji Sagara. The former has experimented with wire mesh, while the latter has constructed his compositions with metal, wood and paint. The results are not without interest, but in such cases the manner threatens to swamp the man.

Although the sculptors are comparatively few, they strike a more forceful note. Balkrishan Guru, in three of his compositions, reveals the inner urgency of matter becoming something more than an inanimate body. Using cement and iron filings, he has with a restless imagination imbued life into lifeless matter. The clay is moulded into a halo of poetic images—for him man is a monument of the timeless.

Raghav Kaneria's "Angry Fish" (scrap iron) was outstanding, while a head by Kewal Soni spurs this gifted creator to his sculptural metaphors.

The world of sculpture presented at the exhibition would not be complete without a mention of a delightful character study of a young woman by B. C. Sanyal.

Returning to paint and the painters, S. G. Nikam had on view an abstract, rich in colour. It is the result of the creative interaction of spontaneous expression and the distillation of sensations.

G. R. Santosh is a prolific painter whose work is often seen in the Delhi galleries. It is varied, and one's reactions also differ on different occasions. He is a lone explorer. At times one is apt to believe that his work is irrational and there is a drowning of the notion of form. His present exhibits however appear to contradict this notion. He has not rejected form, but has regenerated it.

Bishamber Khanna, M. K. Bardhan, Fatima Ahmed and Sultan Ali are younger artists coming to the forefront. Their work bears a marked impress of personality, suggesting a view of life which is highly individual.

In the sphere of graphics, Somenath Hore has exhibited not the print, but the plate itself. It is interesting for a change.

Other works that attracted attention are the mono-prints by Pradumna Tana and Gunen Gangul.

There were in all 211 exhibits, and many more rejects in the basement cellar.

Large mixed exhibitions always create their own problems. All that goes on the wall is not necessarily the best, but the enormity of the exhibits, added to the individual reactions of different judges, invariably leads to confusion.

Looking back over the past thirty years or so, it will be found that Indian art has changed its character completely. Incidentally, those works which were modest in their social intentions have been the most successful and the greatest artists have been extremely humble.

India today is alive with artistic activity. The younger generation no longer suffers from deep-seated feelings of inferiority that have inhibited every art movement not inspired by Paris or New York.

Although all the works in this exhibition are not the last word, and there are quite a number which could easily be termed mediocre, the endeavour on the part of the Akademi to strive at objectivity makes the attempt commendable.

One hopes that the Akademi will further exert its influence to create an atmosphere where new and fresh talent can flower and flourish.

(Damyanti Chowla in *IWI*, 5-4-64, pp. 48-49, 51)

SECTION VI: ARTS AND CRAFTS

ARTS AND CRAFTS IN WEST PAKISTAN

(Continued from p. 117 of Part I of *Bulletin*, 1964)

Folk literature

Folk-literature in West Pakistan is rich and varied in its folklore. Each of its four main regional languages (*Sindhi*, *Punjabi*, *Pashtu*, *Balochi*) as well as the Dardic group of languages (*Kashmiri*, *Shina*, *Kohistani* along with dialects) of the northern region have developed their own folk-literature.

Interest in local folk-literature was aroused during the second half of the last century by the inquiries and writings of British officers serving in different regions of West Pakistan. This interest has been revived after the establishment of Pakistan. Since then, articles have been contributed on different topics of folklore in news papers and magazines, particularly in the official publications of the Government of Pakistan such as the *Pakistan Quarterly* (English), *Mah-e-Nao* (Urdu), *Nain Zindagi* (Sindhi) and *Aba Sen* (Pashtu). Amongst the private publications, the *Quarterly Mehran* (Sindhi), the monthly *Balochi*, the monthly *Punjabi*, the weekly *Lail-o-Nahar* (Urdu) and other magazines have published articles on various aspects of the regional folk-literature.

No systematic attempt has been made to collect and publish the regional folk-lore. The SINDHI ADABI BOARD, HYDERABAD, which gets an annual grant from the Provincial Government, was the first organization to sponsor a research project for the collection and publication of Sindhi folk-lore and literature in 1957. Of the 45 volumes planned under this project, 12 have been published. Interest in folk-literature has increased in recent years. The BENGALI ACADEMY, DACCA, has sponsored an ambitious scheme for the collection of folk-literature in East Pakistan. The PASHTU ACADEMY, Peshawar, has a similar scheme for the collection and publication of Pashtu folk-literature under consideration.

A considerable part of the regional folk-literature is in verse form, but popular tales, proverbs and riddles are current in all

the regions in hundreds and thousands. Each region has, moreover, some typical regional folk-romances which are most popular with the people. The popular tales may be classified into *qissahs* or the long stories of the prophets, the kings and the heroes of the bygone times; the more common stories involving human characters from all walks of life, underlining the moral and ethical principles of conduct, or the humorous and comical aspect of some life situations; and the short tales and the fables of birds and animals containing moral lessons. Proverbs, *Balochi*, *Pashtu*, *Punjabi*, and *Sindhi*, are current in hundreds and thousands all over the country. Riddles and conundrums provide a common amusement for children and youth in all the regions.

Popular stories, proverbs and riddles reflect some significant aspects of the traditional culture of the people, by underlining the validity of certain customs and precedents or indicating numerous social choices and preferences.

It is necessary to sponsor a survey of the folk-literature of the following main regional languages: (1) *Sindhi*, (2) *Punjabi*, (3) *Pashtu*, (4) *Balochi* and (5) the northern-most Dardic group of *Kashmiri*, *Kohistani* and *Shina* languages. These surveys may be financed by the Provincial and the Central Governments, and conducted either by the regional universities or semi-official literary organizations such as the *Sindhi Adabi Board*, the *Pashtu Academy*, the *Punjabi Academy*, and the *Balochi Diwan*.

Folk Songs

West Pakistan is rich in folk-songs. Each of its main cultural regions has its stock of folk-songs composed in standard regional languages and also in their varying dialect. The local historical and cultural background and natural environment have stamped the indigenous folk-songs with originality and lent them a great topical variety.

2. Folk-songs of West Pakistan are predominantly pastoral in character. They concern particularly the unsophisticated aspects of life and appeal more to peasants and workers attached to the soil. Characteristic social environment, natural habitation, anecdotes, stories and local episodes have inspired these songs, and peoples' desires, aspirations and associations are reflected in them although passively.

3. By and large, West Pakistan is the home of martial races. Its north-western and south-eastern regions are dry and depend upon rainfall for livelihood. Its central Indus Valley has been the land of seasonal harvests, particularly of cotton which brought into vogue the indigenous weaving industry. These factors have been responsible for the development of war songs, monsoon songs, seasonal harvest songs, and songs pertaining to the indigenous craft of weaving.

Thus, we have the ancient war-ballads of the Baloch, the war-songs of the Pathan, the *Kedaro* songs of Sind, and the *Jangnamas* common both to Sind and the Punjab regions. The monsoon rains have been a boon to the arid regions of Sind and Baluchistan. As such, monsoon songs occupy an important place in the folk-songs of Sind. In Baluchistan, although the songs are not specifically entitled as 'the monsoon songs', some important varieties are sung in the *malar* and the *sarang* tunes associated with the monsoon season.

The harvest songs are also common to most of the regions. Harvest of palm-dates (introduced by the Arabs) is common to Makran (Baluchistan region), Sind and the Bahawalpur-Multan areas of the Punjab. In Makran, *amen* or *hamen*, the name by which the harvest of dates is known, has an important place in the cultural life of the people, and it finds reference in their poems and songs. In Sind, the *Lorao* songs are sung when the villagers climb up the tall date-palms to pluck the dates. The adjacent Bahawalpur-Multan area has its own *ga-mann* songs which are sung by the villagers as they collect the dates from the tall palm trees.

Weaving has been an ancient house-hold art in all the regions of West Pakistan. There was a common tradition that the young maidens would collect in a house in the village and sit down together to spin yarn on their spinning wheels. This home assembly of the young weavers was known as *atan* or *trinjan*. This practice was common particularly in Sind, the Punjab and the Frontier regions, and, therefore, the word *atan* and the *atan*-songs and *atan* poems are also common in folk-literature of these three regions. In the Frontier, these songs are known as *Da Atan Nare* while in Sind there are the *Kapitee* songs of weaver girls. Also the *atan* finds numerous references in traditional poetry of Sind and Punjab regions.

4. Folk-songs of West Pakistan, as of any other country, have been a function of time, place and circumstances. At different times, at different places and under different circumstances, the village folk have sung different songs. With a change in time and local circumstances the older songs slowly and unwittingly became obsolete and the new ones came into vogue. In Punjab region, where political, social and economic conditions have changed comparatively more quickly during the last 150 years, age-old traditional songs of earlier times have been forgotten and the new ones become popular. This has also happened to some extent in Sind region where political and economic changes have had their greatest impact.

On the other hand, those areas which have been outside the influence of modern developments, particularly in education and agriculture, have retained their traditional way of life and also their typical age-honoured folk-songs and folk-dances. A study of folk-lore of the Tharparkar area of Sind region, which due to its peculiar geographical position and geological nature has remained outside the influence of modern developments, has indicated that along with its traditional way of life it has also preserved its typical folk-songs. Similar is the case of the other isolated areas in the Frontier and Baluchistan regions.

5. A common characteristic of the folk-songs of almost all the regions of West Pakistan is that each has its own typical music tune; only in a few cases a folk-song is sung in two or more tunes. This is particularly the characteristic of age-old-songs, such as *Jamalo* and *Moro* in Sind, *Mirza-Sahiban* and *Hir* in the Punjab, and almost all the folk-songs of Baluchistan and the Frontier. In Sind and the Punjab, some of the folk-songs, such as *Kafi* and *Dohiro*, may be sung in any tune, but this is mainly due to the influence of classical music in these regions. Most of the folk-songs of West Pakistan represent distinctive forms of folk-music, and provide a foundational base as well as raw material for the development of the original indigenous music alongside the classical music.

6. A systematic study of the folk-songs of West Pakistan has not been made so far. While the folk-songs of the Frontier and the Punjab have been studied to some extent, only scanty information in the form of a few references or topical articles is avail-

lable regarding the folk-songs of the three remaining regions—the Northern region, the Sind region and the Baluchistan region. Since the establishment of Pakistan, articles pertaining to regional folk-songs have been published in magazines and newspapers; the regional stations of Radio Pakistan have broadcast talks on regional folk-songs and also relayed some songs in their musical performances. It is, perhaps, for the first time that inquiries were extended under UNESCO Study into the nature and variety of folk-songs of the entire Baluchistan region. Folk-songs of Sind region, the old and the obsolete as well as the current ones, were also thoroughly surveyed, and the isolated 'Desert Division' of the Tharparkar district specially studied. On the other hand inquiries could not be extended to the Northern-most region (Kohistan, Hunza, Gilgit) which yet remains an unexposed area from this view point.

Folk-songs of the Sind Region. Sind, comprising the fertile Lower Indus Valley, has been comparatively a land of peace and prosperity, where the care-free village folk have sung and danced since times immemorial. It is recorded in *Fathnama* (alias *Chachnama*) that in 712 A.D., the young Arab General Muhammad b. al-Qasim was entertained here by musicians, singers and dancers of the Samma community and he was very much impressed by their organized performance. Although no written record of the songs of older times has survived, references to that effect are found in the early works of history and literature.

The present study has brought to light the following varieties of folk-songs of this region:

(i) Songs which have gone out of fashion and become obsolete due to changed social, economic and political conditions:

- (a) War songs, of three main varieties: (i) the War Epics—*Jangnamo* or *Fathnamo*, (ii) the battle-field songs—*Chalto* and *Challi*, and (iii) the *Kedaro* songs or the dirges over the dead.
- (b) Songs of the women folk: (i) *Atan* or *Kapaitee* (the spinners' song in the weaving assembly) and (ii) songs pertaining to household work, such as *Cheeno* (sifting of the 'cheena' grain)', *Loto* (the water-pitcher) etc.
- (c) Romantic love songs: (i) *Sanyarro* or *Sanehrro* (love message), (ii) *Kangalrro* (crow, the messenger), and (iii) *Khenhoon* (the ball game with or by the beloved).

- (d) Craftsmen's songs: *The Kasbnamahs*.
- (e) Songs pertaining to historical events: *Mir Bahram's valour*, the *Hurs* etc.
- (ii) Current varieties of folk-songs:
 - (a) Devotional songs: *Madah*, *Maulud*, *Munajat*, *Marsiyyah*.
 - (b) Romantic love songs: *Wai or Kafi*, *Doheerro*, *Lorao*, *Bait*, *Chhallo*, *Kangan*, *Belan*, *Moro*.
 - (c) Songs accompanying folk-dances: *Jamalo*, *Doho*, *Baghi*, *Wahwal*, *Hanbocchi*, *Samah*.
 - (d) Songs of the women folk: (i) Marriage songs—*Geech* or *Giyo* or *Sihro*, *Kamin*; (ii) Festival songs of fun and merriment—*Dhaunro*, *Kando*, *Khago*; and (iii) Lullabys or the cradle-songs—*Pulhano*, *Lolee*.
- (iii) Folk-songs of an isolated geographical area—*Tharparkar*.

The following 43 types of folk-songs of *Tharparkar* have come to light under the present study:

- (1) *Varsaro*, (2) *Chavomaso*, (3) *Panhari*, (4) *Seendhani* or *Seendhamani*, (5) *Sawan Trij*, (6) *Dhatiarro*, (7) *Layyalo*, (8) *Mangario*, (9) *Kajailyo*, (10) *Munj-ko-Munjiyo*, (11) *Likhio*, (12) *Ukir*, (13) *Karaho*, (14) *Golarro*, (15) *Khiyali Gomand*, (16) *Mani-haro*, (17) *Soonth-Jiro* or *Jiro*, (18) *Dholo*, (19) *Revrro*, (20) *Mendharree*, (21) *Kagrrro*, (22) *Jhabo* or *Jhabio*, (23) *Ma-ru-o*, (24) *Vindul*, (25) *Popri*, (26) *Doro*, (27) *Jhalario*, (28) *Jhonbkio*, (29) *Rahorro-Relan*, (30) *Lavhar*, (31) *Bhaeeo*, (32) *Basen*, (33) *Nagar Valrri*, (34) *Koonjhal*, (35) *Mandhiarro*, (36) *Vallarro*, (37) *Hamaracho*, (38) *Kalalin*, (39) *Jodhano*, (40) *Dorki*, (41) *Jodhiyo*, (42) *Popti*, (43) *Gaoove*.

Folk-songs of the Punjab Region

Folk-songs of the Punjab may be classified as seasonal, romantic, ceremonial, and religious. References to the ripening crops (e.g. *Kankan diyan faslan pakiyan Nee*: Oh dear! the wheat crops have ripened) or to the return of the spring season (*rut basant dee aee-ay*: The spring season has returned) in folk-songs are but natural in a region which is rich in agriculture. Poems entitled, after their form of poetic composition, as *devrre* (one-and-halves), *dohiree* (couplets), *ath-ware* (week-days), *brh-mah* (twelve-months), *si-harfiyan* ("thirty-letters" of the alphabet), *Panj-Mukhiva* (five-facet), *Parre* and *Chhand* are also sung as

folk-songs. Some of the varieties are called after their typical contents such as *Soyya*, *Kanadaliya*, *Korda*, *Shabd*, *Kabt*.

Punjabi folk-songs may be broadly classified under the following main categories:

(i) Songs pertaining to traditional folk-romances, such as *Hir*, *Mirza-Saheban* and *Sammi*.

(ii) Songs of *romantic type* which are usually sung to the accompanying rhythm of the *dholak* (a small drum); among these may be counted such main varieties as *Dhollas*, *Tappas*, *Mahiyas*, *Jindo-e*, *Rasiya* and *Lachhi-Dyan-Boliyan*.

(iii) Songs of ascetics, expressing the sentiments of devotion, or the lonely broodings of a recluse. *Jhok* and *Jugni* are the songs of this type.

(iv) Marriage songs, among which may be counted such main varieties as *Sithniyan*, *Ghoriyan*, *Sohag*, *Gauan* and *Kamin*.

(v) Songs pertaining to the praise of God, the Prophet and the saints, known as *munajat* and *madah*.

(vi) Songs pertaining to wars and valour in war, such as the *Jangnama* and the *Waran*.

(vii) *Elegies*. The most moving elegies are recited on the premature death of a young lad or a maiden. These are of three types: *Siyapa*, *Venn* and *Mehndee*.

(viii) Eulogies, known as *Saraan* or *Saddan*, which are sung by the *Dhadhees* or the professional minstrels in praise of the valour of the brave.

Folk-songs of the Frontier Region. Pashtu folk-songs of the Frontier region pertain to love and romance, epics and other narration of wars and battles, and sentiments of patriotism. Marriage songs generally express the affectionate sentiments of the departing bride for her parents, sisters, brothers and her parental home. In songs depicting the scenes of secret love-making and meeting of loves by the side of the village well or water-reservoir, ideas of intense love, promises of future meetings, or expressions of dismay and frustrations, of various seasons and scenes, express romantic feelings or ecstasy produced by natural scenes. The subject-matter of the cradle songs varies from cajolery to prayers, solemn wishes to intense love for the baby.

Pashtu folk-songs may be classified under the following main categories:

(a) The traditional songs of older times such as *Tappa* or *Landai*. *Charbeta* is another folk-song of comparatively early times.

(b) The more conventional types of songs composed by professional poets, e.g. *Loba* or *Bagatia*, *Badala*, *Nimakai* or *Sur*, and *Rubai* or *Qita*.

(c) Folk-songs belonging particularly to the Pashtu speaking areas of Baluchistan region, such as *Da Kakrroo Gharrae* (songs of the Kakar community) and *Da Shin Khalo Naare* ("Song of the Blue Mole")

(d) Songs accompanying the *Atanr* folk-dance, known as *Da Atanr Naare*.

(e) Marriage songs, of which *Babu-Lala*, *Khur-Shadi* and *Sha-Rora* are the typical ones.

(f) Lullaby or cradle songs.

Folk-songs of the Baluchistan Region. Folk-songs of Baluchistan may be classified under the following main categories:

(1) Typical regional songs pertaining to love, sorrow and separation, such as the *Zahironk* songs of the Western Balochi area; the *Lailee-Moar* songs of the central Brahui speaking area; and the *Dehis* of the Eastern Balochi area.

(2) The *Dastans* or the ballads pertaining to single themes or specific events which are specially composed to be sung, including the classical *dastangahs* or the shorter love compositions.

(3) The more common type lyrical love songs, such as *Modi*, *Bar-nazna*, *Bijli*, etc.

(4) The *Liko* or the traditional caravan song of the camelmen.

(5) Marriage songs.

(6) Cradle songs or the lullabys.

Except the smaller *dastangahs* and cradle songs which were included by Dames in his *Popular Poetry of the Baloches*, these folk-songs have neither been reduced to writing nor collected and compiled so far,

Conclusions

1. West Pakistan has a rich variety of regional folk-songs, War songs, monsoon songs, seasonal harvest songs and songs pertaining to weaving craft are common to all the regions.

2. Regional folk-songs have been a function of time, place and circumstances. With a change in time and in local circumstances, older songs have gradually become obsolete. Modern developments, particularly education and new methods of agriculture, have influenced the traditional way of life, while cinema and radio have inculcated new music taste; these developments have adversely affected the popularity of traditional folk-songs.

3. Interest in the study of folk-songs as also of folk-literature has been revived after the establishment of Pakistan. Articles have been published in magazines and newspapers, and regional stations of Radio Pakistan have broadcast articles on the regional folk-songs and also relayed actual folk-songs as part of the music programme.

4. Due to fast changing conditions, concerted and planned efforts are needed to preserve folk-songs both as part of folk-literature and of folk-music. As a first step, there is an urgent need for a survey to collect all the regional folk-songs with their literary texts as well as musical versions.

Folk Dances:

Compared to its population, varied cultural regions, and numerous communities with different backgrounds, folk-dances of West Pakistan are not so very numerous. The history, environment and economic conditions in West Pakistan in the past have not been conducive enough to inspire the villagers to dance and rejoice. Life has been a more serious affair in all the areas constituting West Pakistan, and, therefore, the people came to imbibe a serious outlook on life. Victory over the enemy, reaping of spring harvest or marriages of their sons and daughters have been the main occasions for rejoicing for the inhabitants of these areas. They have danced, if at all, on these occasions; sometimes they have also danced when inspired in their devotional moods.

Common characteristics of the varying regional folk-dances of West Pakistan are that they are mostly performed in groups and to the accompaniment of indigenous instrumental music. Most

of them are danced in a circle with the drummers standing in the middle. Vocal music also accompanies a majority of them. Chorus may be provided by singing some typical folk-songs or reciting short poetical compositions. In many cases, various types of sounds and clapping of hands provide additional rhythm and music.

Folk-dances of West Pakistan are literally folk's own dances. They are informal and spontaneous, without any drilled techniques of precise movements and postures, or costumes and colours. Except for a few dances of the Frontier region, in which costumes were improvised and positions and postures of players were drilled for the purpose of formal official performances, the folk-dances of all the regions retain their simplicity, informality and spontaneity of performance.

Due to their regional varieties and backgrounds, these folk-dances provide an excellent raw material for the development of highly artistic dances. Due to the interest of the British officers in the *Khattak* dances of the Frontier region, these dances have been partly standardized as compared to other folk-dances which are still being informally and occasionally performed by villagers in rural areas in a state of obscurity. Actually, this folk art has all the potentialities of being developed into a high art. Thus far, no organized effort has been made in this direction. Perhaps Messrs. *Ghansham and Party*, the professional dancers of Karachi, are the only ones who have improvised the performances of some of the indigenous folk-dances from an artistic point of view.

For the development of artistic national dances, research into the nature and varieties of indigenous folk-dances is necessary. Except for a few articles, written in journalistic style, which have occasionally appeared in some magazines and newspapers during the last five years, no other material is available on the subject. It is necessary to organize a Province-wise survey to discover all the varieties of folk-dances, study and describe them accurately, and illustrate them by means of sketches and photographs.

Inquiries conducted into regional folk-dances under the present study, for the first time revealed names of a number of dances, but an exact or adequate description of each of them could not be available. Besides, this inquiry was limited only to four regions, viz., the Frontier, Baluchistan, Sind and the Punjab. The Northern region extending from Swat Kohistan to Gilgit has its own folk-dances to which inquiry could not be extended. On the basis of

the present partial study, only the following information could be gathered about the nature and variety of different regional folk-dances.

A. *Folk-dances of Frontier Region.* Folk-dances of this region may be classified after the names of the communities that perform them as follows:

- (a) *The Khattak dance*, so called after the name of the Khat-tak community.
- (b) *The Vazier Dance*, as performed by the Vaziries.
- (c) *The Hazara Dance*, as performed by the Hazaras.
- (d) *The Kakar Dance*, of the Kakar community of the Pathans in Baluchistan region.

Among the more distinctive varieties, the following dances are the better known ones: 1. *Bangra*, 2. *Shadola*, 3. *Balbala*, 4. *Atanr*, 5. *Hamai* and *Gada Hamai*, 6. *Lakhtai*, 7. *Dharees*, 8. *Jhumer*.

B. *Folk-dances of Baluchistan Region.* The following folk-dances of this region have come to light: 1. *Chaap*, 2. *Do-Chaapi*, 3. *Jumouri*, 4. *Kharani*, 5. *Mangali*, 6. *Jhomer*, 7. *Khiga*, 8. *Oghani*, 9. *Larro* or *Larroo*, 10. *Levo*, 11. *Mongar Mann*, 12. *Kishti*, 13. *Chaagan*.

C. *Folk-dances of Sind Region.* The following are the better-known folk-dances of this region: 1. *Jamalo*, 2. *Dandia* or *Chaap* or *Daunka*, 3. *Jhimmir* or *Jhummer*, 4. *Chhej*, 5. *Samah*, 6. *Masto-Daamal*, 7. *Mugar Mann*, 8. *Malh-ja-Tappa*, 9. *Chakili*, 10. *Han-bochhi*.

D. *Folk-dances of Punjab Region.* The following are the main folk-dances of this region: 1. *Bhangra*, 2. *Jhoomar*, 3. *Luddi*, 4. *Sammi*, 5. *Gidda*, 6. *Kiklee*.

Conclusion: 1. Folk-dances of West Pakistan are literally people's own dances. These dances retain their basic folk-characteristics of simplicity, informality and spontaneity of performance.

2. Due to their regional variety and originality, folk-dances of West Pakistan provide an excellent raw material for the development of highly artistic national dances. Dramatic clubs in schools and colleges, professional dancing groups, and theatrical

and film companies can make substantial contributions in this direction.

3. It is necessary to promote research into the nature and variety of folk-dances of all the regions of West Pakistan. As a first step, an official survey needs to be organized to discover all the species, study and describe them fully, and illustrate them accurately. (*Sind University Journal of Education*, Vol. VIII, Jan. 63, pp. 17-26).

HAND-PAINTED FURNITURE

Although the Netherlands is a highly industrialized country, manual work still flourishes in various parts of the country. A well-known centre for hand-made furniture is Hindeloopen, a small town situated in the north-eastern province of Friesland. It was first settled more than 1200 years ago, and has been continuously inhabited, since the year 725. Even as long ago as 1250, its ships were carrying on a prosperous trade with Scandinavia. Then it became a flourishing seaport in Holland's "Golden Age" of the 17th century; located as it was on the northeast shore of the Zuyderzee, it was open in those days to the North Sea for worldwide shipping. For the past 28 years, though, the famous 20 mile-long "Afsluitdijk" has closed off the Zuyderzee from the North Sea, making this old town's maritime life impossible. But long before that, shipping interests had shifted mostly to Amsterdam. Now, even the busy fishing industry of past years has diminished, the enclosed IJssel Lake (as it is now called) having changed gradually from salt to fresh water. These factors have greatly changed the size and life of Hindeloopen. It is now a dreamy, picturesque little community of 850 people that attracts appreciative artists and visitors in the summer.

However, the traditional hand-painted furniture forming an artistic link with the past, still makes Hindeloopen a place of some importance.

In the old days the sea captains not only brought back to their home port of Hindeloopen luxurious silks and exotic spices, but also beautiful Chinese chests, small decorative tables and hand-painted articles from the Orient. Ships trading in the Mediterranean brought back Italian marble, which well-to-do shipping men used in decorating their homes. Those Hindeloopen people

who could not have genuine marble imitated it by painting their own plain wooden door-frames and hand-made wooden chests black, with white and green swirling designs. They copied the hand-carved sea-chests and little tables brought back from the Orient, but with a Dutch touch. Thus emerged a unique type of home furniture still being made today.

Scandinavian shipping contacts also influenced the colour and flower designs of many pieces.

A visit to one of the workshops is very rewarding. One may see such items as a unique tip-top table. Skilfully hand-carved and painted with flower designs on a Chinese red background. When out of use as a table its top can be tipped back, to reveal a Biblical scene painted underneath, just as such tables were made 300 years ago. Other traditional items made to this very day are baby cradles and very strong box-like baby high-chairs with wooden wheels. Copies of these models, gaily decorated with flowers and pictures, are still ordered by people who cannot resist their old-world charm. One of the most interesting pieces is the Friesian ice-sled with its intricately hand-carved back rest and characteristic Chinese red, olive green and gold painted designs. These sleds are the same style as they have been for several hundred years. They are still used in winter for travelling on the frozen canals. One sits on the sled and propels oneself along with two pointed poles, like ski poles but shorter. In summer, it is customary for such a sled to be fastened to the ceiling of a room over the doorway, to store it neatly out of the way; and at the same time to add a decorative touch when one looks up at the pretty painted underside.

On the many articles made in the Hindeloopen studio workshops, the one most reminiscent of the past is the short, gaily decorated stepladder. This article was originally used for climbing into the high bed-closets where Hindeloopen folks slept two or three hundred years ago.

Hindeloopen seems strangely out of place in a world where cars speed along the highways and factories turn out more and more articles in less and less time. Hurrying and Hindeloopen do not go together. An output of large quantities is not strived after but whoever is looking for quality will certainly find it in this tranquil picturesque Dutch town. (*The Netherlands*, Jan 1964).

THE FAMOUS ARTISANS OF NEUGABLONZ

Wherever "costume jewellery" is in demand the name of Neugablonz is honoured. And Neugablonz, a flourishing, little modern town in the Federal Republic of Germany, is the home of the costume jewellery industry.

The people who built this town came from Gablonz. Located in Northern Czechoslovakia, Gablonz had long been a centre of the Bohemian glass-working and jewellery industry. The people who lived there and exercised their craft, a craft which was known almost throughout the world, were for the most part Germans. In 1945, when the Second World War ended, all 30,000 of them were obliged to leave their old homes. The only possessions, the only capital they took with them was their skill and their manufacturing secrets, which were often hundreds of years old.

After the war, they lived in various camps, without a home, without a job and without hope. But one of them, an engineer by the name of Huschka, put forward the idea of settling them all together in a new place and letting them work at their old trade again. This place was the pile of rubble at Kaufbeuren. At first, only a few families came. They lived in huts and in the rooms of the factory buildings which had not been blown up. And while they cleared away rubble and ruins, while they themselves made the bricks with which to build their new homes, they began to exercise their old craft. Their first produce were modest glass buttons and pieces of costume jewellery made from old metal, but they were in great demand in the dark days immediately after the war. They themselves built their first, simple machines out of the scrap metal which lay in masses on the site of the ruined factory. Today, Neugablonz, city of Kaufbeuren, is home of eleven and a half thousand people, almost all of them former inhabitants of Gablonz.

Today, their work is sent once again to many countries. The export value alone of this new Gablonz jewellery industry has risen to 80 million marks a year and accounts for three quarters of the country's total jewellery production.

Neugablonz produces mainly costume jewellery, for which neither gold nor pearls nor precious stones are used. The materials used are only glass, ordinary metal and plastics, but these simple materials are worked with skill and taste,

Theatre and film jewellery and, above all, imitations of valuable jewellery is also the production of Neugablonz. It is copied from photographs and is such a perfect imitation down to the last detail that the ladies who own it can wear it in public without any misgivings, while the precious original is safe in a bank safe. Only experts can tell the difference between genuine and imitation jewellery, and few people are aware on these brilliant occasions that the diadems in the hair of the ladies are not shining with real pearls and precious stones but with artfully cut and polished glass from Neugablonz.

Artistic sense and skill are evident not only in these masterpieces but also in costume jewellery. It is a mistake to imagine that costume jewellery is made on an assembly line, simply because so many examples of the same piece of jewellery are made. Admittedly, machines are used, but every piece still involves a great deal of manual work (*German News Weekly*, March 21, 1964).

HANDICRAFTS THAT APPEAL TO INDIVIDUAL TASTE AND DECOR

When one thinks of modern economy in a highly industrialized country like Germany, one is bound to be led by the belief that every article that is produced there is made by machine. That is not the case. In fact the number of persons engaged in the handicrafts in the Federal Republic form the second largest group in trade and industry.

Only as far back as 1961, both in the Federal Republic and West Berlin there were 720,000 handicraft business concerns employing 3.8 million persons including the owners with a turnover of DM 100,000 million in terms of goods.

In Germany the word *handwerk* is of such great diversity that no single phrase can provide a completely satisfactory definition of it. It embraces a multitude of business, numbering hundreds of thousands, which allow themselves to be classified in 124 trades and professions fixed by statute. Nowadays, seldom simply by the hand but usually with the assistance of machine, they manufacture new products or repair, fit and install. They also include the crafts engaged in what are known as the "occupational services." What is typical is that the handicraft concerns are able

to operate individually according to the wishes or the measurements of the person giving the order or in meeting the needs of a very special market.

The handicraft is, therefore, a very personal form of carrying on business. It is not the mechanical equipment that gives the decisive finish but man's skill and capacity for taking pains. The businesses are headed by experts who have learned their job from the very bottom. They perform their task not just as something that is fleeting but as their task in life. They hold the title of master after they have given evidence of their knowledge and skill at a "master's examination", which is nowadays prescribed in Germany as a general principle for all who wish to run their own business. Apart from family members the people employed in the handicraft concerns are mainly "journeymen" and "journeywomen" who are skilled workers.

Anyone going into German towns could find in the streets many shops run by craftsmen: baker's shops, including confectionery establishments with little cafés, butchers' shops with all sorts of tasty sausages, clock and watchmakers' shops, opticians, boot and shoe shops and many others. At building sites he would see large boards showing the categories of builders employed, such as roof-tilers, locksmiths, painters, glaziers, joiners and the installers of central-heating and ventilation.

If he would look for business of a particular type, such as that of a furrier, a lady's milliner, an upholsterer and decorator, a photographer, a maker of orthopaedic shoes or a vulcanizer he would usually not find it difficult to chance upon them, though in doing so he must not be on the look-out for big firms and signs, for ordinarily the craftsman's primary advertisement is the quality of his work. (*German News Weekly*, 11-4-64).

NEW TECHNIQUES IN POTTERY

The First All India Pottery Seminar was held on 11th and 12th April at Rajaji Hall, Madras. The All India Handicrafts Board, the Khadi Commission of the Government of India, the Khadi Board and Director of Industries and Commerce offer help in many ways for the development of the pottery industry in Madras State. There are to-day more than 118 potters' coopera-

tives. More and more pottery workers should be covered by co-operatives. Then only it will be possible for the industry to improve its production technique and the condition of the potters.

It is common knowledge that the village potter has been carrying on his trade using only his traditional skill. His methods have not changed for centuries. He still uses the old potters' wheel, the country clamps and a mallet to beat. The skill has descended from father to son and has remained uninfluenced by the advances of science and technology. He brings his basket-load of dried clay, works in the open on the wheel and dries the pots in the sun. The dried pots are then heaped and fired in the open clamps. All this, if Nature is kind. For, he cannot get clay if the ponds are not dry. He cannot work during rains also. Then, having produced something, he has to carry it in headloads or carts to shandies for marketing. Thus, his lot has been unenviable, if not pitiable.

It was not until a research section was set up at Maganwadi, Wardha under the guidance of the late Dr. Kumarappa, that an effort was made to introduce improvements in the modes of production. The inclusion in 1953 of Pottery in the list of industries covered by the Schedule to the Khadi Village Industries Act meant the first organized step to evolve new techniques of production and to develop the industry on scientific lines. Here are some of the improvements effected in the industry after the advent of the Khadi and Village Industries Commission.

Improved Wheels

A programme to replace the old traditional wheel is in operation. The new model wheel has a set of ball or roller bearings and rotates on a horizontal plane without any friction, with a fairly heavy fly wheel. This wheel requires only one man to operate it. Once rotated the momentum of the fly wheel and the frictionless ball bearings keep the wheel rotating for a longer time and at a higher speed, resulting in an increase in the number of pots turned. The new wheel which is popular with the younger generation is slowly replacing the old one.

Clay deposits always contain small pebbles and foreign matter, which when interceded in the pot, leave holes during firing. The pots have a very rough surface. The plasticity of the clay, because of the presence of foreign matter, does not permit finer details to

be worked on the pot. The clay is mixed with water and is allowed to decant. The slurry is dried after removing the foreign matter. The dried clay is a finer material for the manufacture of improved red pottery. The demand for improved pottery is increasing and a larger number of clay-washing tanks are, therefore, constructed for potter's use in organized societies.

Improved kiln and bhati shed

The traditional way of firing articles is by means of a clamp having a hemispherical shaped wall. Pots are stacked one over another with hay and thorns interwoven and the firing starts from one side. The firing is not a controlled process. It is just a chance, if all pots are baked properly. There is no uniform burning. There may be a larger number of unburnt and half-burnt articles than properly burnt ones. The breakages may also be more. If rain comes, the whole lot may be damaged.

The improved undrought kiln, circular or squareshaped, with fire gratings, primary air-holes and panelled fire-doors with a shed to cover the kiln has really proved to be useful to the potters. Uniform loading is possible along the regularshaped walls. Fire can be controlled. It may take a shorter period to make and the temperature rises up to 800°C. at which the red clay petrifies. The pot is uniform in colour and strength. There is lustre because no pot is overburnt. Breakages are less. There is an apparent increase in the cost of fuel used, when compared with the traditional kiln. But when the final economics are worked out the articles produced may be found 20 per cent more valuable than those fired in the traditional way.

Common worksheds

Pottery-wares occupy a lot of space. During the manufacture, the greenwares have to be dried in shade first before being taken for sun-drying. The potter who is too poor even to find shelter for his family, naturally cannot find a working place for himself and his wares. The provision of a common workshed for every 5 or 10 families has proved to be very beneficial to him. Now he has no worry about a work-place. Sun or rain, he can work. When 5 or 10 families work jointly under the same roof a spirit of healthy competition to produce more and more is naturally created. The new model wheels are shared by the potters and the common workshed schemes have created a cooperative spirit in the potters. With the common work-sheds, provision of common clay-washing

tanks, joint firing in the improved kiln, provision of technical advice and demonstration become possible and effective.

Whatever facilities the potter may get will not ultimately benefit him, if he does not join an organization, which could tackle his problems and those of the industry jointly. To put it very simply, the pottery industry as it exists to-day will largely depend, for its future development, on its capacity to organize itself rather than on the improved technical skill of a few potters here and there. It is in this context that the cooperatives have a vital role to play. Taken independently, the potter will have to spend a lot of his time, gathering his clay, collecting the material to fire his wares, carrying his goods to shandies, etc. Once he comes under a cooperative all these can be safely entrusted to be done by the Cooperative in common for its members and the potter can concentrate on production. Moreover, pottery is one of the few industries wherein the entire family will have to involve itself in the profession. The wheel work is done by the men, while beating is done largely by women. Unless the potter coordinates his work with that of his family, it will be impossible for him to earn even the little that will keep his hearth burning. Cooperatives also mean easy availability of working capital and other financial aids.

There are today more than 118 potters' cooperatives in Madras State. According to available data, there are over 90,000 pottery and brick workers in the State. Unless all these artisans are covered by cooperatives it will not be possible for the industry to improve its production technique and the condition of the potter.

NOTE ON POTTERY CENTRES IN MADRAS STATE

[A pottery factory has been established in Vridhachalam, South Arcot district. Low tension conductors, sanitary works and ornamental ware are intended to be produced. Workmen will also be trained in this factory.

Production centres are established in Veerapperumanallur, Chingleput and other places in Chingleput district. Potters all over the district get training in these centres. There are five cooperatives in this district.

At Ranipet in North Arcot district Parry and Company has a factory. This was established in 1897. There are three divisions in the factory. One division produces earthen wares, acid jars, pickle jars, etc., are produced here by modern methods. More than 500 persons are employed in this division. There are pottery Cooperatives in Karigiri, and Vellore Choolaimedu of this district.

There are four Pottery Cooperative Societies in Thallakulam, Thirunayinarkurichi, Thamarakulam and Thazhakudi of Kanyakumari district.

In the Madurai district a training centre has been established at Usilampatty. The centre gives training in the production of glazed potteries.

Clay-paper dolls are manufactured in many places in Tamilnad. In the historically famous Tanjore, in Panrutti, Cuddalore, Valavanoor of the South Arcot district, in Pondichery, in Madras and in other places, these articles are produced and are in very great demand.

There is a Pottery Training Centre at Shevvapet in the district of Chingleput. The training is for a year and is given for using modern devices and methods to produce varieties of articles of daily use.

Even in this age of science the demand for potteries has not gone down. The sales exceed seven lakhs of rupees per annum. 24,132 persons are employed in this industry].

(V. Padmanabhan, in *Madras Information*, June 1964)

RURAL CRAFTS

The origin of crafts all over the world springs from the needs of the people. At the dawn of civilization, people made various articles for their personal use—the simple apparel as a form of protection, the scooped dry gourds for holding water, the hand-moulded pottery and small votive figures prepared before the discovery of the wheel, are the beginnings of the craft. Even in the early stages of civilization, there is evidence of the desire to decorate the articles of everyday use. In some Tribal societies one can see crafts in their original habitats, as they were when they were first developed.

The *Gadabas* in Koraput district (Orissa) even today weave a narrow strip of cloth out of fibre extracted from the bark of trees with the help of a primitive loom, comprising a few logs and bamboo strips. Their love of colour makes them seek natural dyes with which they dye the warp threads. The Tribal people continue to use the scooped gourds as containers for liquids. Though the natural shape remains, quite often the container is decorated with simple geometrical incised designs. These crafts practised by Tribal communities to meet their basic needs and also as an expression of their belief or a creation of their magic world is quite distinct from what we term as rural crafts.

Even today while studying the Tribal community we can slide into different periods of civilization. Some of the *Marias* in

Madhya Pradesh and the *Irulas* in the Nilgiris still prefer to live up in the trees even though the Government has built model housing colonies for them. The nomadic tribes in the Banni Kutch area who live an isolated life in the Ran of Kutch build their typical rounded huts and move with their cattle from place to place, perched on high ground for six months in the year, when the water of the sea surrounds them. The *Nāgas* and other Tribal societies still continue to practise *Jhooming*. Life still continues undisturbed. The needs of the people are basic and only elementary skill is required for meeting their requirements.

After the stabilizing of the nomadic tribes into settled communities, the pattern of craftsmanship also changed and specialization grew. People specialized in the development of a particular craft, until a complete pattern of craft society was built up. By studying the pattern of organization we see that specialized sections of craftsmen preparing articles in particular crafts have been in existence from very early times. Each craft community was separately recognized and had its place in society. References to organized guilds of craftsmen can be found in the *Arthaśāstra*. Even today, despite changing times and shifting values, in a tightly knit village society each person has his or her own function and an important role to fulfil in the society as a whole. The potter, the weaver, the carpenter and the blacksmith have an important place in society so as to maintain the self-sufficiency of the village. No marriage, christening or the beginning of the harvest season can be observed without their help.

Later, it was these craftsmen who migrated to religious centres or townships set up by chieftains and kings. In the pilgrim centres they catered to an unknown clientele and after assessing their requirements, the taste and the pocket of the pilgrim, the craftsmen produced special articles in bulk. Even today, concentration of artisans can be found in important pilgrim centres such as *Vārāṇasī*, *Nathdwara*, *Ajmere Sharif*, *Amritsar*, *Puri*, *Tirupati* and *Kānjewaram*.

In the royal courts where there was greater leisure and less pressure of the demands of mere existence, sophistication in the craft tradition was introduced. The metal worker now mixed materials so as to prepare a softer alloy, which could be easily moulded into shapes pleasing to the eye and profusely decorated. With refined materials and developed processes the designs of the

crafts were developed further. Whatever they lost of their vigour was compensated in their delicacy. Thus, the highly specialized court-crafts grew and later developed into an important commerce.

India's craftsmen became renowned and began to supply the royal courts in Europe and the Middle-East. In France woven Jamewar shawls of Kashmir formed an essential accessory to the dress of the women at court. Enamel work figures set with precious stones and pearls are even now the pride of Turkish museums.

The craftsmen also organized themselves into communities with their own codes and rules. Babar in his *Babarnama* was impressed by the craft communities which were well organized in India at the time of the Moghul conquest. The craft communities devised highly specialized treatises for initiating and guiding apprentices. Each area had its own particular set of rules. Thus, we see the development of regional styles in crafts during that age.

In the rural areas, however, crafts continue to be practised undisturbed. Despite changing times, the life pattern until 20 years back in the rural areas remained undisturbed. In some of the remoter areas the tempo of life is even now distinct from that of modern urban society. Though these articles are made for the requirements of the rural people, their preparation over generations has been perfected in form and have acquired more durability and beauty of form.

The rural crafts being practised today are mostly made for the requirements of the local people. These can be divided into three categories; firstly, articles made for their everyday use; secondly, those which are prepared for festivals, religious ceremonies or to answer the needs of local beliefs; and lastly those items which are prepared by the women for their personal requirements as well as an expression of their creativeness.

The articles prepared by village craftsmen for the personal needs of the people are generally of metalware, pottery, leather goods, specially shoes, jewellery, and woven fabrics. Until recently the type of articles made for people were specified by custom. A particular community only wore and used a particular type of item. By seeing their dress and the type of the water vessel being carried by them, their community as well as their caste could be determined. In many cases these barriers are now being broken down and people are becoming more and more interested in getting things from outside. The outlet for the products of these craftsmen

used to be either against specific orders from households or through weekly markets in the area. The weekly market in most places, known as 'hat', still continues to be an important feature. Here the week's requirements are purchased and sold, and articles of everyday use are either bought or bartered. Now with growing communications and the advent of machine-made goods in the remoter parts of the country, the craftsmen are finding it difficult to find a market for their goods. People are turning away from their traditional articles and are more interested in the cheaper and newer designs coming into the market. This situation is bewildering the craftsman who is trying to hold his own by preparing new items and even sometimes by copying the machine-made goods, with the result that his craft is deteriorating.

The only way out is to find an outside market for local craftsmen and to bring products of other areas to the people. The need to inculcate pride in their own traditions amongst the craftsmen and the people is also most important.

The marketing of outside goods in rural areas is being done by many State Governments by opening emporia in smaller district towns as well as by introducing mobile emporia which move from village to village selling handicrafts goods. For procuring the goods from the rural areas so as to find outside markets, procurement units have been organized. These units collect the raw material which may perhaps be available in small quantities and that too only during certain seasons, and keep a ready stock of this to answer the requirements of the craftsmen throughout the year. The material is distributed in the villages roundabout. The finished goods are then taken back against payment of wages and the articles are sold through Government emporia or private organizations carrying out marketing of handicrafts goods.

Opening of rural crafts museums in the rural areas has helped to instil in the people pride in their own traditions. It has also helped in displaying to visitors the type of articles made by craftsmen for local consumption throughout the year.

Those crafts which are associated with religious beliefs and ceremonies of the rural areas, however, continue to be practised undisturbed, even by the changing pattern of life. The clay 'Gram Devtas' or village deities which protect the village from evil spirits, the clay figurine offered to the gods, painted *pattas* which tell the stories of deified heroes, metal or stone images to be installed in

humble homes and temples have not deteriorated. Religious beliefs and sentiments are still strong amongst the people and they are prepared with the age-old care and love.

The crafts practised by women to decorate their homes or articles for decorating themselves and their children continue to be practised for their own personal use. Attempts are being made to help them to produce a surplus of these goods during those periods when they are free from their work in the fields. In some cases where social prejudices do not influence the people, this work has been successfully organized. The Bihar *sikkri* work which is practised by rural women was prepared by them for their personal use as well as to be given by them to their daughters at the time of marriage. Beautiful boxes, replicas of houses, animal figures and human figures were prepared. The desire of the women to enrich their daughters with all the gifts which were normally given by the zamindars to their children at their marriage was expressed through these grass articles. Today procurement units in remote areas are organizing production of these items which are finding an excellent market in India as well as abroad.

The gradual opening up of the rural areas and the organization of their crafts has shown that vigour and freshness in the designs of rural crafts have caught the imagination of many of the buyers coming from abroad. The possibilities of organizing export trade are now opening up. A great deal more work has to be done so that the craftsmen can undertake regular production of these items. But it is also necessary to educate the people to realize that over-organized production would kill the initiative and creativity of the artisan.

(Kurukshetra, Jan. 26, 1964.)

SECTION VII: FOLK AND OTHER ARTS

CHANGE AND TRADITION IN BURMA

PATTERNS OF SOCIAL CHANGE IN A BURMESE FAMILY

by

NI NI GYI

(This article is condensed from "Women in the New Asia", a book edited by Barbara Ward and recently published by Unesco. The author, wife of U Hla Myunt, one of Burma's foremost scientists, was educated in Rangoon and the United States).

That her grand-daughter in short sleeves and high-heeled sandals should be at a cocktail party with a glass in her hand (even if it contained only orange or tomato juice) is a thought that would never have entered by grandmother's head, even in her wildest dreams. We have certainly come a long way since the *ya-hta-lone*, the Burmese horse-and buggy days. My grandmother was dedicated to the home and spent all her time at household chores. She would never go out at night, except may be to a pagoda festival, and even then only in the company of the whole family. But the staid and conservative Burmese tradition, which had always claimed to be impervious to foreign influence, is thawing.

My family cannot be described as a typical Burmese family, as the typical Burmese family would live on a farm, be literate in Burmese only, and would probably never travel to the big cities except on a pilgrimage. My family can best be described as middle-class and urban (we settled in Rangoon when my father retired from government service), and we are staunch Buddhists.

Grandmother: The Ruler of the Household

My paternal grandfather was a government official who had served in several towns. My grandmother, who was descended from one of the *Myosa* (petty lords in the days of the Burmese kings, prior to British rule), was without any doubt the recognized

head of the household. This was because she was the oldest member of the family. My father would do nothing without her consent, and the same was true of my mother, whose devotion and respect were exceptionally great since she was both a niece and a daughter-in-law. I do not mean to imply that my grandmother was a despot, but she was treated with reverence at all times and she had the final say in all matters in the household.

An incident which occurred in my childhood will serve to illustrate this. It was in the late thirties, when for the first time a small seaplane landed on the river near the town where my father was stationed, and the town crier announced that it would take passengers back to Rangoon. My father was very thrilled with the idea, booked a seat and came home to tell us the news. My grandmother disapproved and my father immediately dropped the idea and cancelled the trip.

Such was the extent of obedience shown to elders. The family system was very strong and absolute respect was shown all along the line. One had to show respect even to a brother or sister a day older than oneself. As my grandmother was the oldest member of the household, she was at the apex of the pyramid of authority, followed consecutively by my father, my mother, aunt, cousin and the children from the eldest to the youngest. From their earliest years Burmese children were imbued with the idea that reverence was due, in the following order: to Lord Buddha, his teachings, the clergy, parents and teachers.

The attitude has changed somewhat: the trend now is towards a more rational type of obedience, and the relations between my mother and ourselves are more informal. I noticed as a child that there was never any familiarity, or any outward signs of real friendliness between my grandmother and my father and mother; my grandmother was viewed with too much awe to allow that. Whereas now, if my mother makes a decision, we are able to explain things to her and even disagree with her and she takes it all in the best spirit.

New Attitudes Toward Education

My grandfather was educated in a Buddhist monastery where he learned the three R's and received a great deal of religious instruction. My grandmother went to a lay school because it was

not considered proper for monks to teach girls. By the time my mother went to school, Rangoon could boast a modern establishment called the Empress Victoria Buddhist Girls' School, and my mother and aunt were proud to be able to study and learn English there. My maternal grandmother's idea was to give her daughters enough "modern education" to enable them to read English newspapers, but they were taken away from school after the middle grade, since it was felt that a full education was for men only. My father went to a high school run by Irish missionary fathers, after which he went to Rangoon College for higher education.

Attitudes concerning education had greatly changed when my sisters and I reached school age. Since my father had no sons, he was determined to give his daughters the best education he could. My grandfather was at first very much opposed to our going to an English school where we wore European clothes and were given English names. But he finally gave in for the sake of our education.

Subsequently, when one of my sisters went to study in England before the war, quite a few of our elderly relatives criticized my parents for letting a young girl go alone to a strange country, where she might be exposed to the 'wild ways of Western civilization'. A decade later, however, when I went to study in the United States as a State scholar, opinion had changed considerably and my going abroad met with complete approval from everyone. At the present time, every family takes pride in having a member going abroad to study.

.... *And to Marriage*

The marriages of my grand parents and parents were all arranged, in spite of which they were very successful. My parents' approach to the subject of marriage was very reasonable. They said they would leave the choice of a suitable partner to us, subject to their approval. In my own case, I did an unconventional thing and have often joked about how my grandmother would have turned over in her grave if she knew about it. I met my husband while a student at Columbia University, New York. Coming from a conservative Burmese family, I felt very guilty about making the decision while away from home and family,

and wrote home full of sincere apologies. Both families, however, took the matter very well.

But despite the fact that the Burmese woman has 'gone modern', we remain very close to tradition and stick to many age-old customs. Speaking for myself, for example, I will never leave on a journey on the 'bad' days of the month—which are specified in the Burmese calendar—and I will perform certain important acts, such as choosing the date for a wedding, moving, buying property, only on the 'good' days. But I fight with grim determination against the custom that one is not to cut one's hair or nails on a Friday or on one's birthday. Nor do I adhere strictly to the mealtime custom of giving the first serving of every dish to the oldest or masculine member of the family.

The Date is in the Name

In the matter of giving names to children, there is still much adherence to tradition. Every Burmese child's name depends on the day of birth. Since time immemorial, wise men have laid down a code making certain sounds synonymous with certain days of the week. To give myself again as an example, as I was born on a Saturday my parents could only name me from one of the following sounds which correspond to the Burmese word for Saturday: 'ta', 'hta', 'da', 'na'. In other words, my name could begin with only the T, D or N sounds. Accordingly I was named Ni Ni. It is only a first name and has nothing to do with my father's since we do not have family names. Thus in Burma it is quite easy to guess someone's day of birth once you hear the name. The only modern touch is that most modern families are coming to realize the confusion caused by having only first names and are beginning to add the father's name to the daughter's for purposes of identification.

A very important feature of our generation is the emergence of the career woman. Burmese women have always been noted for their business acumen and have often assumed responsibility as heads of villages and have even sat on the throne at various stages of Burmese history. But their taking to regular careers is a new phenomenon resulting from increased financial needs, due to rising costs and standards of living, and from the Burmese woman's newly-acquired sense of independence.

Women have always had a distinct place in our public life. Theoretically speaking, there is no social or legal barrier to them holding any position in the land. Throughout our history, the position of women has always been on a par with that of men. However, apart from the days when women ruled the country, Burmese women have not taken any great interest in politics. There is no highly developed political consciousness such as is to be found in some other countries. Accordingly, there is no Burmese counterpart of the political stature of Mrs. Pandit, Mrs. Sun Yat Sen or Mrs. Roosevelt.

Burmese women have certainly come a long way since my grandmother's time. The pattern of change remained fairly constant during my grandmother's and mother's life. Then the pendulum swung a bit faster in my younger days. It seems to swing radically now, for the generation that is coming up.

But in many ways the continued adherence to certain traditions such as the refusal to adopt Western dress has provided a link between the old and the new and rendered the social structure more stable in a fast changing world. (*Unesco Features*, No. 440, 26th June 1964, pp. 14-17).

SOME PROBLEMS IN RUSSIAN TRANSLATION OF INDIAN LITERATURE

The friendly ties between the Soviet Union and India have been growing closer year by year. The Russian public has long been interested in all aspects of India, and especially in the lives of its peoples who have produced superb memorials of spiritual and material civilization. Progressives in Russia have always cherished the cultural legacy of India, have always manifested deep interest in its past and present. They always strove to give a true picture of all aspects of its culture, and gain a better understanding of the best things that have sprung from the genius of India.

Indian belles-lettres, needless to say, has always been the chief source of our knowledge of India. The translation and publication of Indian literature in Russia have long traditions. Beginning from the end of the 18th century Russian Orientologists and writers brought to the wide public the splendid works of the Indian classics. Many masterpieces of Indian literature translated in Russia more than 150 years ago have lost none of their artistic value. This

applies chiefly to the Bhagavadgita published in A. A. Petrov's translation in 1788, to scenes from the Shakuntala translated by the writer and historian A. I. Karamzin and published in 1792, and to "The Legend of Nal and Damayanty", brilliantly rendered in the poetic translation of V. A. Zhukovsky and published in 1844. The great Russian critic V. G. Benlinsky deeply appreciated this translation, saying that 'Russian literature has made an important acquisition' through this work. The Russian people then had splendid insights in an unknown world. Through the enchanting cover of mythology they were able to see the life of the Indian, to understand the greatness of his soul, and appreciate the beauty that had sprung from the fertile soil of his country.

N. Berg, one of the first Russian translators of Mahabharata wrote about it: "Everything that law and public life rests on, everything that kindles passion, or that lifts man above his passions are in the Mahabharata if they exist in life; if not in Mahabharata, they are not to be found in life either".

Educational aims

More than a century and a half ago the great Russian poet A. S. Pushkin wrote that "the Russian people have never harboured coarse curiosity or ignorant contempt for what is strange to them". Developing this thought, the well-known Soviet Indologist Academician A. P. Barannikov pointed out that "England and France were then contending for power over India, and the development of Indology in those countries was stimulated by their colonial policies in that epoch and the subsequent period. The Indologists of Russia, on other hand, were guided by purely educational aims, by the Russian public's interest in the unique culture of India".

Interest in the life history, culture, and art of India grew immeasurably in the Soviet Union after the Great October Socialist Revolution. Translations and studies of Indian literature thereupon began on a large scale.

The translation and mass publication of the treasures of the East, including those of Indian literature, were launched in Soviet Russia in 1918 on the initiative of A. M. Gorky.

Stressing the importance of making available the best works of Oriental literature in the USSR, he wrote; "We must create a

new intelligentsia and the book is the only means for this". Maxim Gorky regarded the translation and publication of Oriental literature in the Soviet Union as a matter of state importance, as one of the essential links in the cultural revolution offering unlimited possibilities for the development of man.

The work begun by M. Gorky at the dawn of Soviet power continued to grow and develop. From 1918 to 1963, in the Soviet Union about 500 books by more than 70 Indian writers were published in a total number of nearly 20 million copies in 32 languages of the peoples of the Soviet Union. Most frequently translated and published in the USSR were the works of Rabindranath Tagore—124 books in a total edition of 4.1 million copies in 22 languages of the Soviet peoples.

Choice of Books

In India we have often been asked about the principles guiding our choice of the Indian authors for translation and publication in our country. I shall mention some of our considerations in this respect.

We give preference to those works that most fully reflect the past and present of the people, that reflect their most cherished hopes and aspirations. The national quality of a work has thus come to be our chief criterion. Nor does the term "national quality" imply a mere description of the life of the people. Those words, in our view, must reflect the chief features of the people, their spirit, their main national traits, besides broaching upon questions of general importance to mankind. Such work, highly popular in the USSR, as Tagore's *Gora* and *The Home and the World*, Prem Chand's *Godan* and *Rangbhoomi*, Yashpal's *The False Truth*. Krishan Chandar's *When the Fields Awake*, B. Bhattacharya's *on the Tiger's Back*, Mulk Raj Anand's *Hunger* and many others are works of national importance because they reflect an epoch's contradictions, the understanding of which is important to the people as a whole. These works reflect such essential aspects of national quality as the author's treatment of problems of the greatest importance to the people from the view point of their interests.

Another essential criterion in the choice of a work for translation is its artistic quality, achieved by the author due to his talent, culture, experience, and the aesthetic ideals.

Humanist trend

Though stressing the social importance of a work, we do not do this in the narrow sense. Speaking of that element we are referring to everything that helps to develop the socially valuable traits of man. The lyrics of Tagore, Vallathol, or Sumitranandan Pant, all deservedly recognized in our country, do not always pose the great social problems, but fully disclose the intimate world of man, his feeling for nature, the subtle nuances of his love; and this ennobles the spiritual world of the readers, opening new aesthetic vistas to them. The problem of man, therefore, is one of universal human importance. Concentrating upon the inner life of a man and reflecting the historical situation, these lyrics actually broach questions of universal importance and can illuminate them in the interests of the people. The lyrics of Tagore truly belong to people because they depict the lofty and noble image of man and thereby nurture the spiritual growth of the people.

The humanistic trend of a work therefore, is likewise an important criterion. We regard the stories of Sharat Chandra Chatterji, Prem Chand, and Nirala as aesthetically valuable because they splendidly illustrate the great spiritual potentialities of the plain people of India. The significance and value of the human being, and the latter's constant enrichment through communion with society hold a leading place in these tales.

When choosing the works of Indian writers for translation we also strive to acquaint the Soviet readers with Indian literature in all the variety of its national literature, trends, currents, genres, etc.

We are now making direct translations from Hindi, Urdu, Bengali, Marathi, Gujarati, Punjabi, Tamil, Telugu, Malayalam, Sanskrit, and Pali.

While directing chief attention to the progressive writers of the realistic school, we strive to introduce the readers to the best aesthetic values and everything else of importance in the works of the writers of other trends. Exceptionally popular in the Soviet Union, for instance, is the poetry of Tulsi Das and Kabir, the romantic lyrics and symbolical dramaturgy of Tagore, the Chhaya-vadi verses of the Hindi poets Nirala and Pant. The Soviet readers have likewise been acquainted with some Indian writers holding to the ideological-aesthetic position of experimentalism. The antho-

logy of young Indian poets, published in Moscow in 1960 includes such Hindi poets as Dharmavir Bharati, Sarveshvar Dayal Sak-sena, etc.

When picking a literary work for translation, usually we are also guided, by the popularity of the writer in his country and the appraisals he has received from the Indian critics. Apart from the old, well established masters, we also translate the works of the new writers who may one day win leading places in Indian literature. Some years ago the Soviet readers acquainted themselves with translation of such young Hindi writers as Rajendra Yadav, Markande, Mohan Rakesh, and others.

The books of Indian writers are published in Moscow, Lenin-grad, Tashkent, Kiev, Tbilisi, Riga and many other cities of the the Soviet Union. This work has been started on the widest scale, however, by the State Fiction Publishing House and the Progress Publishing House in Moscow where the best works of foreign authors, including those of India, are studied, criticized and select-ed for translation. All this is done with the aid of the best Soviet literary specialists working in close contact with writers and critics abroad. The translations are done by a fairly wide circle of foreign language specialists—by professional translators, literary scholars, foreign language teachers, the employees of various organizations and the most capable students. The translation departments of the Soviet Writers' Union and the Asian Peoples' Institute of the Academy of Sciences of the USSR make significant contribution in improving translation techniques. We already have our trans-lators of various foreign literatures, with their own established traditions and longstanding experience.

Aim of translations

The Soviet school of translation strives to convey artistic imagery with maximum accuracy and vigour, while cautiously preserving the original and faithfully presenting the Soviet readers with a complete and true idea of the original.

We have set ourselves the task of equally acquainting all the peoples of the multi-national Soviet State with the literary values of other nations. Since the national republics have no specialists in a number of languages, including the Indian languages, we translate these works first into Russian, and then from Russian into the Ukrainian, Byelorussian, Uzbek Tajik, Turkmenian, Kazakh,

and other languages. Thanks to the comprehensive study of the Indian languages in our country, the Russian language has come to be the connecting link not only between the languages of India and the Soviet Union, but also between the Indian languages and those of a number of other countries. This illustrates the growing responsibility of the specialists translating from the Indian languages into Russian and the challenge they face in their work, since it is only the authentic translation that can further correct understanding of multi-national Indian culture.

With an eye to the general demands made on the work of the translator, we shall try to explain some of our principles in translating from the Indian languages into Russian, making at the start the reservation that these principles are not dogmatic, but allow for wide discretion in their application, for the truly creative approach to the translation both of verses and prose.

While acquainting the Soviet readers with the works of the Indian writers of the past and present, our translators are first of all intent on conveying them correctly. They neither exaggerate nor embellish their merits, but also strive to detract nothing from the value of their content and art. This is achieved firstly through capable and mature languages in translation, and hence through a struggle against literal translation. We must admit, however, that cases of literal translation still occur, that we are still guilty of the so-called "translator's style" or "translatese" which impoverishes both the presentation of the original and the translator's native language.

Translation of poetry

Many difficult problems arise in the translation of poetry, the most important of these being the question as to whether poetry can be translated at all. There were lengthy polemics over this in our country, as in many others. The method that gained prevalence in the 18th and 19th century in Russia was that of adjusting the original to the conditions of Russian realia. This squarely contradicted the method of mechanical, literal translation, and strove to compel the reader to forget that he was reading a translation; it attempted, in short, to efface the line between translation and original. This free method of translating—retelling—was exemplified by Zhukovsky who translated an excerpt of the Mahabharata "Nal and Damayanti".

Aware of the difficulty of translation from the Indian languages and particularly from Sanskrit into Russian and unable to cope with those problems, our first translators of ancient Indian literature usually resorted to the free translation. This tendency was revealed particularly by the Russian Sanskritologist N. Berg whose poetic translation of "The Legend of Sunda and Upasunda" was published in 1851. "My translation of 'Sunda and Upasunda' is fairly far from the original," wrote the translator. "It is more an imitation than a translation, since I was trying to make it as readable as possible".

A similar approach to the aims and tasks of translation was observable in India. This was exemplified by the translation of the poetry of O. Goldsmith into Hindi by Shridhar Pathak, translations of Omar Khayyam's Rubaiyat into Hindi by Pant and Bachchan.

"To convey the creation of a poet from one language into another is impossible, but it is also impossible to relinquish that dream," said V. Bryusov, a famous Russian poet at the beginning of this century.

What is the foundation for the argument that translation is impossible? First there are the real difficulties of any translation and especially the translation of verse, difficulties due to the discrepancy of the formal elements, taken one by one, and the impossibility of recreating the formal nature of the one or another quality of poetry in a number of cases. That is why we believe, that the translator conveying a poetic work from one language to another should not strive to follow the original blindly, violating his own language by trying to tailor it to the vocabulary, phraseology, and artificial poetic forms and metres alien to its nature.

Original—Limits

Adhering to the principle of translatability means recognizing the fact that it is possible to make a translation that does full justice to the original. This we were able to achieve only because we set ourselves the goal of conveying the original as a complex entity instead of concentrating on its separate elements, which, taken separately, are often untranslatable; when viewed from the aspect of the complete whole, the separate elements fall into place.

Indian poetry has been widely translated in the Soviet Union. General recognition has been accorded to the translation of Kali-

dasa done by the famous Russian poet Balmont, the translations of Kabir by Lipkin, the translations of the poetry of Tagore by Pasternak and Efron, the translations of Nirala and Pant, done by Akhmatova and Severtsev, etc.

The problem of the interlinear version still obstructs improved translation of poetry in the USSR. The poets who do not know the Indian languages are compelled to use interlinear translations prepared for them by those who do; which often detracts from the artistic value of the final translation.

The national traits of the original, the specific realia stemming from the special features of Indian culture are exceedingly difficult to convey in translations. It is self-evident that the faculty of reflecting local touch in a translation depends on the translator's familiarity with the things depicted by the author. The conveying of the national features of the original and the national background is actually the basic problem in the theory of translation; and it is upon the solution of this problem that the answer to the question of translatability depends. The preservation of all the national features of the original is possible only for the translator who has made a thorough study of the life, customs, and culture of the people described in the original, of the author whose work he is translating, and only if he has found the necessary means in his own language to convey the national features of the original. Obviously the problem is not an easy one, and most errors and inaccuracies of translation usually stem from the inability to convey the specific realia of the original in one's native language. One of the first translations of Gorky's novel *Mother* done in Hindi by Chhavinath Pandey in India at the beginning of the 'thirties carried the following frank foreword: "In my translation I have preserved only those specific Russian customs and traits which could be readily conveyed in an Indian form; the rest were simply omitted."

What, for instance, is the Russian translator of Indian poetry to do when he comes up against the poetic image of a cow used in Indian poetry, as is known, to convey such feminine qualities as maternal love, devotion, affection, sometimes beauty and serene majesty? The image of the cow implies nothing of the sort in Russian poetry, and comparing a woman to this animal would be tantamount to saying that she is clumsy, coarse, shapeless, graceless, and so on. No readymade formula is possible here: every-

thing depends on the taste and poetic sense of the translator. Some kindred image of Russian poetry is necessary.

In our view, too, no translation of Indian belles-lettres should be burdened with cumbersome comments, the local realia should be conveyed in the text itself, as far as possible.

A number of prose translations of Indian writers published in our country in recent years suffered from the failing that the differences in the authors' styles were sometimes effaced. The translator must always feel the intricacies of language style and the authors' own style, and strive to convey the individual creative stamp of each writer through the media of the Russian language. This is not easy and demands a constant search for those stylistic approaches and devices in the Russian language that are most suitable for the author in question. The attempt to convey the stylistic traits of Renu's novel "Maila Anchal", *The Soiled Counterpane*, by means of the Russian language was, in my view, successful. The provincialism and dialect characteristic of the characters in this Hindi novel (So-called anhalik upanias) was conveyed by the translator V. Chernyshov through such Russian vocabulary as departed from the accepted literary standards.

This poses the question of banning stock phrases, burdening the translation, depriving its flexibility, eradicating differences between the styles of the authors.

In conclusion we should say that the Soviet translators of Indian literature into Russian have undoubtedly achieved certain success, but that they still have a long way to go before they can fully cope with the tasks that will enable them to improve their professional skill.—(APN).

(E. Chelyshev, (Soviet Indologist) in *Searchlight*,
Patna, 5-7-64).

IMPACT OF INDUSTRIAL CIVILIZATION ON MUSIC

By

TRAN VAN KHE

What the West can do

The Indian Council for Cultural Relations, New Delhi, in cooperation with the Congress for Cultural Freedom, Max Muller Bhavan, Sangeet Natak Akadami and Delhi Music Society organized the East-West 1964 Festival and conference of Music in New Delhi. Several papers were read on the occasion. Abstracts of those papers relating to the impact of industrial civilization on Traditional Music are reproduced below from *Cultural News from Asia* No. 25, May 1964.—Ed.

Formerly in Asian countries, traditional music was in perfect harmony with the ancient social structure, in which, since the beginning of this century, industrial civilization has brought many deep changes. This has led to:

1. In folk music many working songs have disappeared because workers have been replaced by engines: in Vietnam, we hear less and less rice husking and grinding songs and less and less boat-men songs.

2. In learned music, many long pieces are no more performed because in the modern industrial society, people have no time to stay hours and hours in a concert-hall and with the radio.

A number of traditional musicians attempt to "harmonize", to arrange folk songs or traditional pieces of music. Others use Western technics to write new compositions by using themes from traditional music.

3. Everywhere the "new music", a compromise between the East and the West, becomes very popular. It corresponds to a justifiable aspiration of the younger generation to get out of the strict frame of the ancient tradition a music suitable to the modern way of life. Unfortunately, most of the musicians of this new tendency either ignore the foundations of their traditional music, or adopt for their new compositions the Western idiom they have not yet assimilated, the easy and superficial expression of the bad music from the West. Good compositions are very scarce compared with the mass of hybridized music. Traditional music will die out if nothing is done to preserve it.

Could we try to preserve the musical traditions merely by recording or filming systematically the old masters of the ancient schools? Of course, that can be useful so long as we reconcile ourselves with the complete loss of the musical tradition, in the same way as we would try to save a few pieces of furniture in a house on fire. Musical tradition must not be a series of "tinned music" but a living one passed on from old masters to young musicians of the present generation.

For the preservation of the ancient traditions, Government action is far more effective than private initiative. Our first tasks must be to improve the status of traditional musicians, to reorganize musical life and music schools. That would be an encouragement for young people to study traditional music. To preserve the tradition does not mean to copy servilely the ancient models left by our ancestors, but to gather all the treasures of our heritage, to consolidate the foundations for our contemporary traditional masters, to revitalize and to enrich our musical tradition.

What can be the contribution of the West to the preservation of the traditional form of Asian Music? By taking great interest in the traditional forms of our music, not only from the musicological but also, and above all, from the artistic point of view, Western countries can induce our masters and our young musicians to consider our musical treasures more closely and to discover or to recognize their real value.

How can this interest be manifested in practice? (a) organizing at the music schools, conservatories and institutes of musicology of the Western countries, course or series of lectures on Oriental traditional music, with the assistance of our musical masters. Good results have been achieved by the Institute of Ethnomusicology in Los Angeles, the Centre d'Etudes de Musique Oriental in Paris and the Asian Music Circle in London, the Deutsche Gesellschaft für Musik des Orients in Hamburg; (b) organizing concerts of Oriental traditional music for the youths, students and for the general public (the Swiss Musical Youths have been the first to organize concerts of Oriental music and dance); (c) initiating the public to listen to Oriental music through the Radio and Television; (d) exempting from customs fees records of Oriental traditional music; (e) publishing books and records on Oriental traditional music; (f) inviting Masters of traditional music to Festivals organized in Western countries (like the Festival of Edinburgh, the Festival of Bath).

ROBERT GARFIA

Accent on Education

It is ironical indeed that hand in hand with the rapid technological developments taking place in the world today there is a distinct decline of many of the aesthetic values of our civilizations. Perhaps the real irony lies in the fact that the new civilization has brought with it a new and widespread interest in and sensitivity to arts and in the name of this enlightenment, is at the same time destroying the traditions.

Although we can be certain that the musical traditions of India are in no grave or immediate danger, we must also face the fact that the signs of the great social change are in evidence. The tremendous popularity of the film songs indicates a trend already greatly in evidence in the West.

Where does the answer lie? I would like to suggest that we consider education as a possible solution to this problem.

Many nations throughout the world, from Iran to Japan, have set up national music institutes or schools which are actually conservatories for traditional music based on the model of the European conservancy. These schools have done much toward increasing the number of traditional musicians in each nation and encouraging these arts. Of course, this is not enough. There has been almost no attempt to induce an appreciation of the traditional musical form in the general student below the college level. But even at the college level such experience would be a great help since many of these young people will later become teachers. If education is to have any significance it must do so at the widest possible base. The smallest children are often the most receptive to new music, music about which adults have distinct and often negative opinions.

This early exposure in the primary schools must be followed up with continued opportunities for the students to hear music as they get older. At the same time something of the history of the art and of the complexity of its development can be presented. It is further of great value to have live performances and artists should be encouraged to donate their services for short performances in the schools. It is unfortunate perhaps that a live performance whether it is of a juggler or a fine concert artist, is

tremendously stimulating to young imagination; therefore all the more reason why the very best should be presented to them. The other very important avenue of education which could greatly aid appreciation of the traditional arts is through the mass media, films, radio and television. Here again, if these media are employed merely to cater to the whims of public fancy they will succeed only in bringing about more rapidly the decay of the traditions. Thoughtful and intelligent planning must go into the making of special films and into the planning of programmes, so that they both stimulate and educate.

SUBRAMANIA IYER

Make Rāga a New 'R'

During the past fifty years a steady change has come over the social and cultural scene of India. How has this change affected the Indian classical music?

Undoubtedly people are becoming more music conscious. More and more people flock to the concert halls. Radio has made even high class music available to the folks in the villages. Gramophone recording has made it possible to preserve the voice of our finest artists, to be heard even after it is physically stilled. The *guru* is now able to get more and better students from even far away places. Most importantly modern means of communication have enabled Indian music to take its rightful place on the world stage.

Is there any reason to be concerned about its future? There is. The very broadening of the appeal would make it difficult to maintain the standards that have so far prevailed. First, there has been a shift in the patronage from the well-educated few to the many. The new audience is large in number, but one must question the level of its musical attainments. This obliges the musician to strive to render some of the difficult aspects of classical music in a manner accessible to the mass audience. This need not mean the lowering of standards, but may call for changes in other directions. The musician may have to cut short the duration of his piece. It may also necessitate the recasting of his programme in order to include some good but easy items for the lay audience. A suggestion worth considering is to have an exclusive channel on the radio for high brow programmes. The suggestion could as well be applied to concert hall programmes.

Since classical music demands an effort on the part of the audience the average listener naturally turns to simpler forms of music. Even the *sangeet-sabhas*, avowedly started with a view to preserve and foster classical music have had to arrange programmes of light music by playback singers of the film world. And many of them have to survive on funds collected through drama and dance performances.

The problem therefore is: how to persuade the music lover to turn to the difficult but more valuable forms of music from the lighter, popular but less significant forms.

Much can be achieved if music were made a part of the school curriculum. Ragā should become a new "R" to join the proverbial three "Rs". In some western universities science students are made to go through a course in humanities including music. It would be a great day when our universities follow this example.

GITA MAYER

The Rāga Today

For the first time in its history, Indian music has been exposed to influences basically alien to it. (The Islamic influence, it must be remembered, was not foreign to its inherent nature and resulted in the flowering of a new style). In the earlier experimental attempts inspired by the concept of Western concert music, the *rāga* was played in unison by a small instrumental ensemble. After playing in unison a piece set to *tāla*, instruments took up small passages individually, to join again in unison at the appointed place in the *Tāla*. In this type of ensemble music not much was achieved except that melody, rhythm and improvisation became elementary and the timbre of Indian instruments "notable for their distinctive and almost human quality in that they so differ from each other," was lost. And the *rāga*, often based on an authentic traditional piece, took on a certain regimented character utterly unknown until now.

Since these early attempts at concert music, *rāga* or *rāgas* are used today as the melodic materials to be played on an orchestra. The orchestra has an extraordinary popular appeal. Its size gets larger every day, and can include Indian and non-Indian instruments as well as a chorus. The full implications of orchestral music on the *rāga* are barely recognized nor is it realized how

much of traditional music will have to be sacrificed if the orchestra has to be successful on Western lines. In such hybrid one recognizes fragments but not the full body of the *rāga* and the mutation is to a degree that makes one wonder if the result can be called a *rāga* at all. The main effort seems to be to create a music with a dramatic or descriptive element similar to European programme music.

Experiments in 'Opera,' however, have remained more faithful to the framework of the *rāga*. An opera becomes a series of songs composed in known *rāgas*, which express the literary and dramatic element of the composition.

Tagore's experiments with the *rāga* have also been subordinated to the verbal meaning of the poetry he set to music. Tagore had a background of classical music and his handling of the *rāga*, though not orthodox, had a certain charm and expressiveness. His music made no real departure from the past but has little significance musically, except that it showed that music could be simple and lyrical. In many of these experimental works, the authentic image is no doubt being shattered. This is inevitable so long as imported techniques are employed.

The Indian composer, if he is going to experiment with new forms and techniques, must not restrict himself to the occident but expose himself more widely to the great variety of music, oriental, occidental and African. He must become truly eclectic. And he must be helped by well-informed, intelligent and sound criticism to guide and keep him alert.

N. S. RAMACHANDRAN

Broadcasting

Broadcasting marked the beginning of an epoch in the history of Indian music. Broadcasting provides music to the public almost uninterruptedly from morning till late in the night. This continuous provision of music sets the radio apart from other media of public entertainment.

Broadcasting has brought about a virtual revolution by introducing a new technique in the presentation of traditional music. One factor of prime importance here is that the microphone carries the music to an unseen audience. Again, the programme has to

be planned well in advance. Each composition has to be "edited", so to speak, by the artist. The radio recital differs in lay-out from the concert hall recital where the musician faces the audience. The *rāga* prelude, the rendering of the composition, and the improvisation of *svara-sāhitya* have to be carefully worked out and dovetailed into the pattern of the entire recital. It is a calculated effort at producing the full effect of a *rāga* in strictly limited time. Another factor is the necessity of "balancing" different types of music, calling for subtle variations in approach and alignment of resources.

One peculiar aspect of radio music is the necessity to abridge the original composition. The musician is chiefly concerned in achieving a good total effect within the duration allotted to him. This also affects his choice of compositions. There is an inclination to include pieces in *madhya laya* (middle tempo) and avoid pieces in *vilambita laya* (slow tempo), with the result that many of the masterpieces of the great composers are neglected.

But broadcasting offers innumerable opportunities to project properly the immense variety of our musical treasures. Even long pieces and rare themes could always be included within the context of the general programme. The All India Radio broadcasts various types of compositions, such as operas, *prabandhas*, traditional *pallavis*, works of great composers, and also other categories like classical music, light classical music, folk music, devotional music, etc. All these various types are served by the radio to different types of listeners in different parts of the country through its wide network. Experimental music worked out by instrumental ensembles at different stations and the Vādyā Vrinda at Delhi are expanding the scope of new music. The South can tune in to the North and the North can listen to the South, and the "National Programme" offers a common forum for the finest in Hindustani and Karnataka Music. Special festival programmes in honour of the great composers like Tyāgarāja, Tansen, Kṣetragna, Swāti Tirunāl, Purandāra Dāsa and others serve to focus attention on the greatness and wonderful variety of the music of India.

The study of different systems of music has been made possible by the medium of broadcasting, often resulting in new creative endeavours. South Indian musicians have been deeply impressed by the 'śruti-suddhi' (purity of notes with reference to the tonic) and purity of tone on instruments, especially percussion instru-

ments, as well as by the *sanchāra* or elaboration in *mandara*, *madhya* and *tāra sthāyis* (3 octaves), characteristic of Hindustani music. North Indian artists are similarly attracted by the *laya vinyāsa* technique (on percussion instruments) and the beauty of the *Kritis* and the way of preserving them in Karnataka music. There has been some noticeable exchange of *rāga* and *svara vinyāsa* techniques between the North and the South.

RAVI SHANKAR

Creativity and experimentation

A fierce controversy rages today on the role of creativity and experimentation in Indian music.

Let us look at the nature of Indian (Hindustani) classical music. Is it not full of improvization? And is not improvization pure creativity? And yet this creativity operates within the limits of the basic traditional style. It is not necessary to renounce the foundation of this style in order to provide for vocal and instrumental experimentation. The long story of the persistence and development of these foundations is a witness to their inviolability. Experiments and innovations need not adversely affect Indian traditional music any more than did Chopin affect the music of Johann Sebastian Bach.

I have never ceased to be amazed how quickly tempers rise over this question of innovation in Indian music. It is interesting to note that many of the cherished traditions about which people become so anxious are themselves the result of "innovation and experimentation" only a score of years old. This is particularly noticed in the case of new *rāgas*. Some people cannot stand the very idea of introducing new *rāgas*. But in a few years' time, when these *rāgas* are firmly established, you find these people making special requests for the recital of the very *rāgas*!

Take also the example of 'Jawab-Sawal', the dialogue between the sitar and the tabla, which I introduced many years ago, taking the idea from the 'Tāl Vādya Kacheri' of South India. I will most readily agree that there are occasions when 'Jawab-Sawal' had better be avoided. But when the performers are good and the audience intellectually attuned to the precision of rhythm, it is truly an exciting experience.

There is a large number of people who are concerned over the attempts to set our music to orchestral form. They would like to avoid orchestration altogether. But this is impossible unless one could live in a vacuum. India like any other country is exposed to the cinema; and almost every film in India uses some type of orchestra for background music. Most of this orchestral music is produced without giving any thought to quality. Seldom any imagination or originality is displayed. Some of the most beautiful music is simply ruined in this film orchestration. Some people who have had no opportunity to hear good classical music carry the impression that this is all that India has to offer.

We must therefore take steps to develop a first-rate classical orchestra that would be truly representative of the traditions of our music. I would completely agree that that is a difficult task. What has been attempted till now is only of an experimental nature. We must undertake a deep study of the various instruments with a view to produce orchestral music which is scientifically correct and aesthetically pure. Many of our present instruments are not suited to orchestration. For example, the sympathetic strings of the sitar which are most effective in a solo performance are only a nuisance when ten sitars play together. We should therefore not be shy to develop new instruments and even to use some of the western ones.

Again we must remember that we cannot listen to orchestral music with the same ear as the solo music. We have to develop a new listening capacity. What is important is the final product, and so long as it has the standard and is truly Indian we should not worry.

One important step is to build student orchestras. They would provide the necessary foundation for the creation of the Indian orchestra.

There are so many aspects of experimentation, but I will touch upon only one more, viz., the Jugalbandi. Most people tend to regard it as an innovation. Actually it is as old as the *Guru-Sishya sampradāya* and has always formed a vital part of our learning process. It has always been a part of the 'musical rapport' between the Guru and the Sishya, and when Ali Akbar and I presented 'Jugalbandi' in public we were doing very naturally what we had

learnt at the feet of our Guru, Ustad Alauddin Khan. Its only new feature was that we played different instruments. This does present certain problems of technique and sound production; but it also promises new achievements.

The Indian classical musician, if he has to remain in the forefront, must keep his mind open and must welcome experimentation. Of course, in the name of creativity and experimentation many silly things will be done. But they are a part of the process of growth.

R. L. ROY

Music and Civilization

The two sociological phases of agrarian culture and industrial civilization can be clearly marked in the entire history of Indian culture. Our cultural traditions of music come from the Arya-agrarian line, and the value of industrialism come from the Asura-urban line. Under industrialism agriculture is abandoned and various kinds of urban domestic services increase. Art becomes in every detail commercial art. Individual musicians disappear to a great extent. Group music becomes a compulsion, often as an aid to dance. Musical traditions created in the agrarian phase of culture naturally become suppressed in the industrial phase.

The most important sign of a living cultural tradition is the social position of the musician. During the Vedic-Aryan period the musician and scholars were men of high reputation, at the top of the society. In the Maurya-Hellenic period and later they were held in contempt—the entire musicological literature in Sanskrit does not mention any musician by name. During the Moghul agrarian period musicians were included among the nobility. In the present industrial period the musical traditions are again smothered and are continued precariously through educational efforts.

Musical traditions, however, are continued by the people and are immortal. They must repeatedly emerge from obscurity after their temporary suppression or transformation in the industrial phase of culture which has to be exhausted by its own uncontrolled progress. Good art is necessarily revolutionary and must seek to destroy (industrial) civilization.

THAKUR J. D. SINGH

Indian Music Today

Modern industrial society has its mass media, mass public, mass distribution of artistic production. Is the traditional music of India undergoing a change under the influence of these agencies?

It would be better if we consider these questions in relation to the various forms and styles of Indian music.

Folk Music: Folk music has hardly undergone any change, but it is deteriorating owing to two factors, viz., economic conditions and film music.

The various State Akademies can rescue folk music by forming training centres in each region, by collecting the texts of folk songs and presenting them with notation, by taperecording old masters and also organizing folk music competitions and festivals.

The All India Radio has done good work in collecting folk tunes in tapes at its various stations and broadcasting them in its rural programme. The West can help by providing technical equipment—tapes, tape-recording machines, etc.

Stage Music: The stage has practically been elbowed out of existence by the film, and along with the stage has disappeared the distinctive type of music suited to the stage.

Operas have gone completely out of vogue. They can be revived if we have short operas of the duration of an hour and a half, based not only on classical themes but also on themes of modern society.

Temple Music: The temple has long been the nucleus of classical music in India. Traditional music has been preserved to a great extent in these temples, but unfortunately owing to the merger of the Indian 'states' many temples cannot afford to keep good musicians in their employ, and the music of the temples is deteriorating.

Modern industrial society seems to be apathetic to devotional music, and so temple music is not receiving much encouragement or patronage. Unless suitable endowment is made for the various services in the temples, and the musicians get proper training in this style, temple music as a distinct type is sure to become extinct within the next twenty years or so.

Light Music: Of late, a peculiar kind of light music which is mostly a poor imitation of film music has come into prominence.

The high-brows do not care for light music; the low-brows are not acquainted with the tradition of the music of the country. The result is that a peculiar type of music is coming into vogue. How are we to solve this problem? The first mark of light music is its poetic content. It should possess a rich emotional quality.

The next important point is the tune and the *tāla*. The *tāla* for light music should be a simple one like *Dadara*, *Kaharva*, *Dhumali*, *Tritala*. As for tune, it would be better to adopt a well-tried folk tune or adapt a simple *rāga*.

The All India Radio can help a lot in the production of light music of good quality by paying special attention to these points.

Classical Music: Classical music is presented to big audiences through music clubs, music festivals mis-called music conferences, and through the All India Radio, Music Clubs hold music concerts—both vocal and instrumental. Since only members of the club are invited to a concert, and since only those who are interested in genuine classical music, care to join these clubs, the traditional classical music is respectfully listened to in these clubs. As for the Radio, one switches off what one does not like and the musician does not notice that. So he is not affected by the likes and dislikes of listeners.

Music Conferences are musical festivals in which reputed musicians of the country give performances. It is these conferences which are becoming a danger. Anybody who can purchase a ticket attends these Conferences, and on the principle—'he who pays the piper calls the tune', the crowd claps a really good artiste out of the stage if he does not step down to its level. The result is that some of our best artistes are indulging in what can only be termed stunts. Imitation of note-sounds of a sitar in singing *Tarānā* and *Jhala* for half an hour or so in instrumental music are some examples of these stunts. What is aimed at is fast rhythm, dizzy whirligigs of *tans* and *todas*, cheap mannerisms—in one word, excitement and theatricality rather than soothing elevating music.

How is this rot to be prevented? One way may be to sell tickets only to those who are really interested in such music on

the recommendation of musical institutions, music clubs or societies or musicians.

T. VISWANATHAN

What West Can Do

What can the West do for Indian Music? The Edinburgh International Festival has inaugurated a new epoch in its annals, arousing hope in the traditional type of Indian musician and dancer of an international market for his wares; but there is a long way to go before he actually cashes on it. The West has many things to teach us. The West excels in the art of presentation, which Indian Music and Dance should welcome as a worthy weapon.

The microphone has come to stay even in the smallest Indian music hall. The musician should be trained to appreciate the utility and the limitations of the microphone. He should aim at a proper balancing of instruments and voice. We can learn a lot from the West in the use of a microphone.

It is common knowledge that in spite of India being a treasure house of literature on music and dance it is not within the reach of even the musicians. A book on Bharatanāṭya is more easily available in a French or German translation than in an Indian language. Modern methods of printing and reproduction could help us here.

Discussion

PANT

I think the impact of industrial civilization has been potent even for Western music. The Nightingale and the West Wind are no more the themes of modern composers. They are drawing their inspiration from the creak of machines and such other sounds. How precisely has industrialization affected Western music? I think the first impact has been the growth of keyed instruments which can be uniformly manufactured and uniformly used in the orchestra. I think keyed instruments have a little bit of impact on the Indian musical mood also. We think that certain parts of Indian classical music are kept in their pristine purity.

But what is the evidence for this belief? We have no records of mediaeval or ancient Indian music to judge the differences. But we can think of certain historical documents. For instance, Sir William Jones and Capt. Villard noted the use of C major in Indian music. People who have not come across this evidence might think that this C major is the influence of industrial civilization on our music.

The real danger from industrial civilization to music, whether Western or Eastern, is, in my opinion, in the propagation of electronic music in which certain upper partials are eliminated and the richness of tones lost.

Stuckenschmidt

Electronics offer brand new aspects of music, new technical aspects. American composers use electronic sounds. Upto now, genuine electronic music, I think, has not been discovered. The so-called electronic sounds are only imitations of other instruments. (*Cultural News from Asia*, No. 25, May 1964, pp. 13-17).

PUPPET THEATRE

Report of the Symposium held on December 5, 1963, under the joint auspices of the Bhāratīya Nāṭya Sangh and the National Institute of Audio Visual Education.

Fifty-two persons participated in the Symposium. Besides the people attending the training course in puppetry at the National Institute of Audio-Visual Education, professional puppeteers and others interested in puppet theatre also took part. Mr. Habib Tanvir, a noted theatre personality, presided and Dr. (Mrs.) Marjorie B. McPharlin, Fulbright scholar, was the chief guest.

Mr. S. L. Ahluwalia of the National Institute of Audio-Visual Education, in his opening speech expressed the hope that this Symposium would help to devise measures for the benefit of professional puppeteers. He also stated that puppetry offers rich potentialities in the field of education and communication, all of which need to be explored.

Mr. Razdan of the Bhāratīya Nāṭya Sangh introduced Mr. Tanvir by saying that he was most suited to preside over this intimate gathering of people interested in the promotion of puppetry

because he was an experienced producer, actor, playwright and poet. Mr. Tanvir declared the Symposium open with the hope that it would achieve its purpose. He said that the Bhāratiya Nāṭya Sangh had been active in helping the art of puppetry and noted that further impetus had been given by Dr. McPharlin's workshops in Udaipur and New Delhi. Similar workshops would be conducted in Bombay, Madras and Calcutta.

Dr. McPharlin, stating the problems which the Symposium should consider, pointed out that the increased interest in puppet theatre in India was part of a world-wide renaissance of puppetry. In some countries, it has become a major part of children's education and entertainment, while in others it was emerging from traditional forms and being adapted to modern times. In India the development of puppetry might take place in three directions: (1) In the professional theatres; (2) in the education of children; and (3) in the field of communication.

Elaborating on these points, Dr. McPharlin said that the professional puppeteers in India consisted of traditional showmen whose art has existed from time immemorial, and modern producers who were interested in new methods of production. Both groups had common problems such as financial instability, lack of audiences and lack of appreciation on the part of the public of the potentialities of puppet theatre. The place of puppetry as a creative art in education was just beginning to be realized in India but there was a growing awareness of it. Various agencies were exploring the possibilities of using puppets for adult education as well as to communicate ideas solving social problems. Dr. McPharlin warned that using puppetry only as an "audio-visual aid" had its dangers for it was likely to become merely a tool. It was essential to remember that a puppet show was primarily a form of entertainment and must have a good story with dramatic value. People could be made to consider social problems through a well structured puppet play, but it must not become a lecture or take the form of "preaching". She further suggested that the most important problem to consider in puppet production was the plot of the play where the audience could identify itself with the characters and their problems.

Dr. McPharlin posed the following question for the Symposium to consider. "How can puppetry in India be developed as a

dramatic art form which can be useful for professional players, for educators, and for those working in the field of communications?"

Two basic themes emerged from the discussion that followed: (1) Problems confronting puppeteers; and (2) solutions to alleviate these problems.

There was an animated discussion of the problems facing puppeteers, especially those working in the traditional manner. Malu Ram, a traditional puppeteer from Rajasthan, said that in the past with the patronage of zamindars and mahārājas, the art of puppetry flourished, but in present times puppetry was dying out because of the the lack of government assistance. Mr. Kalra of the Bhāratiya Kalā Kendra pointed out that it was the villager rather than the mahārājas who gave traditional puppetry its chief support. In present times people have changed their ideas and, as the traditional puppeteers have not kept up with the times, the present deterioration in the art form was inevitable.

Mr. Srivastava from Literacy Village, Lucknow, said that traditional puppeteers, like other folk artists, were talented people. In a seminar held in Lucknow a year or so ago, Malu Ram surprised everyone by manipulating perfectly in a matter of a few minutes a 12 stringed marionette handed to him for the first time by Bil Baird, an American puppeteer. Mr. Baird, on the other hand, found it extremely difficult to manipulate Malu Ram's three-stringed puppet. Mr. Srivastava went on to say that traditional puppeteers had no vision and that their greatest handicap was the lack of education. If they had the chance to get educated, they would be the most likely people to raise the level of puppetry. Perhaps their children might succeed if they were educated.

The question of education provoked various reactions. One was that Malu Ram was able to handle the traditional puppets very well, but since he lacked education, he was not familiar with the basic techniques of this art form. Dr. McPharlin was asked if the same problem existed in her country to which she replied that there had been some form of traditional puppetry among the American Red Indians but it had not been developed and had only a ritualistic character. The strongest influence on American puppetry came with immigrants from various European countries. This in-

fluence was still to be seen in the popular variety show which has no real dramatic action.

Mr. Karanath of the Institute of Audio-Visual Education, was opposed to educating the puppeteers because he felt that it would encourage them to seek professions other than puppetry. Moreover, the art would lose its traditional character if it were encouraged by modern institutions. Mr. Kalra felt that education would not kill the art of puppetry but rather would encourage it. Mr. Razdan pointed out that traditional puppeteers existed as a community and, even in a modern city like Delhi where a number of puppeteer families have settled, they have not lost their community character as a result of city living. If education was necessary, the children of this community might be provided with special schools where the emphasis would be on specialized training in the arts as a preparation for a career in puppetry.

Mr. Ahluwalia said that educated people had been responsible for developing new forms of entertainment in the realm of cinema and television by establishing sound theoretical basis for their ideas. These arts are now drawing larger and larger audiences.

The principal question was, then: "What can be done to resuscitate puppetry and ensure its survival?"

The traditional puppeteer continues to remain in extremely difficult financial stress. He forms an integral part of the entertainment world but he faces a crisis because his work is out-moded. He will have to change his methods and modernize his shows if he is to survive. All this is impossible without the benefit of education.

Dr. McPharlin suggested that, as puppetry had so many possibilities, traditional shows should not be substituted entirely by modern ones, but that they could be improved and still retain their essential traditional character.

Discussing the specific flaws in many puppet shows, Mrs. Saini of the National Institute of Audio-Visual Education said that there was a lack of good dramatic stories. She suggested that the plot and characters should be more carefully developed. Mr. Panday of the television unit of All India Radio emphasized the fact that unless a play is entertaining to an audience, it will not survive. He also stressed the need for puppeteers to have training which is

in harmony with modern age. Sagar Bhatt, another traditional puppeteer from Rajasthan, spoke on behalf of the traditional puppeteers when he mentioned that they have not benefited from the opportunities for study made available to those who run puppet sections in various cultural organizations. He further elaborated upon the problems of finance, the absence of proper training facilities and rivalry with other traditional puppeteers and fellow professionals. He also said that traditional showmen are not averse to new ideas and quoted, as proof, the production of *Kanwar Singh Ki Tek*, written by the eminent playwright, J. C. Mathur, and produced a few years ago with the help of traditional puppeteers.

Turning to the search for solutions to alleviate some of the problems confronting puppeteers, Mr. Kalra suggested that the puppeteers should form themselves into an association which could then find ways and means to provide service and opportunities for all. Most of the traditional puppeteers agreed to form such an organization even though Sagar Bhatt questioned its value. Mr. Razdan thought that such an organization should be associated with a service giving and coordinating body rather than with a producing unit. In reply to Dr. McPharlin's question on whether such a body existed, Miss Sneih Dass mentioned that the Bhāratiya Nāṭya Sangh was such a body and that it had its branches in different parts of India which could help promote the activities of the puppet organization. Dr. McPharlin suggested that the puppet organization should be formed first in Delhi and then gradually spread to other parts of the country as the need grew. She agreed that the Bhāratiya Nāṭya Sangh should become a focal point for puppet activity and urged puppeteers to coordinate their efforts to develop the Bhāratiya Nāṭya Sangh into a strong service-giving body. Mr. Panday also agreed that the Bhāratiya Nāṭya Sangh should take up the job of creating an interest in puppetry. Mr. Ahluwalia also thought that the Bhāratiya Nāṭya Sangh should be a nucleus for puppet activity and suggested that it might be advisable to form a consultative council with representation from various fields interested in puppetry.

The need for critical evaluation and screening of puppet shows was also discussed. The puppeteers expressed their willingness to have their shows presented for constructive criticism by other puppeteers and theatre experts. Dr. McPharlin welcomed this idea

and said that she felt that no art could grow without some attention paid to its aesthetic values. She also mentioned that in the United States the national puppet organization, the Puppeteers of America, had never encouraged such criticism and puppetry had suffered as a result. Mr. Ahluwalia said that the Director of the Institute of Audio-Visual Education had authorized him to offer the auditorium of the Institute, free of charge, to any group or person who wished to present a show for the purpose of evaluation. Another offer of space came from Mr. Kalra who said that the Bhāratiya Kalā Kendra could assist those who needed a rehearsal place.

In a closing statement, Dr. McPharlin summed up a few long-term objectives for the development of puppetry in India. She said that a technical journal would be useful and efforts should be made to explore sources for financial assistance. Some research on the problems of professional puppeteers should be done and solutions should be arrived at. A central library should be established where books and journals could be made available. A museum of puppets should be organized. As the need arose, training courses could be organized for professional puppeteers, for educators and for any other groups interested in using puppets. A workshop and stage equipment could be set up in various centres which could be used by the puppeteers in the area.

The symposium ended with a vote of thanks to all participants.

SOME IMMEDIATE RESULTS OF THE SYMPOSIUM

The day following the Symposium, a performance by a traditional puppeteer, Sohan Lal, was given at the Institute of Audio-Visual Education for the members of the puppetry workshop. Through the interest stimulated by the Symposium, a group of 26 traditional puppeteers came to this performance. Mr. Lal was willing to have a critique of his show and a very animated session followed. It was probably the first time so many puppeteers in Delhi had a chance to talk about their work and to receive the comments of an audience. The workshop trainees pointed out the things they felt needed correction such as a more coherent story, the dialogue and less dependence on song. Mr. Ahluwalia urged puppeteers to face the realities of the situation, i.e., that the must be improved, better production techniques evolved,

better stages, better manipulation as well as better dramatic stories created. Dr. McPharlin pointed out that even though many of the puppeteers were presently out of work, they had time at their disposal which could be usefully used in correcting their own stories and shows. She felt that unless the shows were improved, there would not be much chance of getting more engagements. If good shows could be developed then the Bhāratiya Nāṭya Sangh and the puppet organization would assist by publicizing the shows among potential sponsors.

The puppeteers expressed a willingness to make changes in their shows, to develop better stories if they could get help on source material and to have discussion meetings for the benefit of all. Dr. McPharlin suggested that one or two general meetings, at which common problems of production would be discussed, might be of help. They would be followed by special work with specific groups which might want assistance. A survey of the trainees in the workshop revealed a good number of people who would help with such projects.

Mr. Razdan was consulted about the best way to proceed with practical plans for assistance to these puppeteers. He proposed that the first project should be an examination of the traditional Rajasthan puppet play *Amar Singh Rathor* and a reworking of it to make it dramatically more effective. Then it should be performed for the local puppeteers as an example of what can be done with the basic traditional material. The Bhāratiya Nāṭya Sangh is also building an all purpose stage which will be available for use by various groups. A small sum has been allocated by the Bhāratiya Nāṭya Sangh for this experiment which is now well under way. The Malu Ram family is recostuming some of the puppets and will present the show. Assistance with the story and direction is being given by Mr. Razdan, Dr. McPharlin, Mr. Tanvir and Mr. Upreti.

Nāṭya, Vol. VIII, No. 3, pp. 25 to 30.

FILIPINO FOLK-DRAMA: MORO-MORO

San Dionisio Cultural Society and the Board of Travel and Tourist Industry of the Philippines recently launched a cooperative venture to convert the local "moro-moro" into a legitimate stage art and a tourist attraction.

Moro-moro is a form of Filipino folk-drama. It was once, a lively and highly popular form of entertainment. But of late it has been decaying. Very few Filipinos are—or were—aware of its existence, and many drama-lovers were loath to own it as a legitimate part of the Filipino theatrical tradition.

Intimate and Casual Atmosphere

The writer, last year, had to travel all the way from Manila to Pakil, Laguna, to see a moro-moro performance. But what he saw convinced him of the innate strength of this folk-play, and more importantly of the genuine love of the people for it. What impressed the writer most was the intimate and casual air of informality that pervaded the entire show. Anybody could walk up to the stage and mix up with the performing actors if he had the nerve and the will. Stage hands often participated in the "action". Children clung to whatever available space there was right on the stage, and a stage hand occasionally appeared to rap on their knuckles when they appeared to get too close. An artist and a couple of photographers crossed and recrossed the stage, and rather than being pulled up they were elaborately thanked by the organizers for paying this tribute to the show.

Aura of Make-belief

The performers did not bother to learn their lines, and delivered them word-for-word as they got them from the prompter. There was a giant on the stage whose stringy beard kept on slipping every time he roared his line—but the audience took it in good humour. There was a dramatic fight scene between a gaily attired swordsman and a hairy form of a lion of paper cloth. At a most poignant moment, the swordsman's sword got stuck—but the audience was indulgent. To add to the fun, the lights went off during the fight—but the audience waited patiently for the lights to be fixed and let the lion and the swordsman loiter aimlessly on the stage. The scenes were repetitious and the action often ludicrous, but the audience loved it with a carefree devotion. There was a pervasive aura of make-belief in which the organizers, the performers and the audience joined with a co-operative felicity!

One Grand Moment

Everybody appeared to cherish one grand moment in the play—the moment of the entry and the exit of the characters. This was no ordinary affair. It was an elaborate and ornate business, signalled by a police-whistle from the prompter. The band, back stage, played, 'O Sole Mio' and the characters marched in (or out), sword on shoulder, which they flourished on both ends of the footlights! And as if to prove that the sublime and the ridiculous were half-brothers, a stage hand sometimes entered saluting smartly by stamping his heel and marching smartly across the stage bearing the plate of rice cake or a cup of coffee for the prompter, who sat right in front of the stage covered by a make-shift which announced his presence even more pointedly.

The most endearing part of the whole show was the devotion of the audience who sat (or rather stood) through the long performance.

A Final Comment

A final comment was provided by a group of young people who were dancing to rock n' roll music in a jam session in a house just across the road, completely unmindful of this great native fun under their very nose!

(Cultural News from Asia—Sept. 1962, p. 6).

BHARATA NĀṬYAM TRADITION Vs. EXPERIMENTATION

(The following excerpts from IWI 24-11-1963 and 1-12-1963 will be of interest as indicating the extent of possible flexibility in the tradition of the Bharata Nāṭya dance art. Ed.).

I believe I am an uncompromising traditionalist and I feel that classical Bharata Nāṭyam can be loved and understood by all sections of the public, not by diluting it with cheap aspects of entertainment, nor by stultifying the dance by merely stressing the precision of the orthodox technique, but by doing group work, creating a variety of themes with a new content, and by presenting it through choreography. By this, I do not mean, "orientalising" the classical nor compromising the traditional. At the same time, tradition should not be an excuse for uncreativity. Tradition to me does not mean rigidity, but a living thing which a dancer

must use as strength, instead of weakness, in new and creative work, breathing the spirit of the times, yet deep-rooted in the past. . . . I believe that the form of Bharata Nāṭyam has limitless beauty and scope. It is refined, perfected, evolved. I would not want even the slightest change in the form. But I would ardently wish and hope for more teamwork among artists—dancers, singers, poets, musicians, painters, stage technicians—to create ensembles of classical dance within the strictly classical framework of Bharata Nāṭyam; to experiment in new ideas and content, with individual solo numbers inset, like gems in a rich ornament. I would wish and hope for everything that would make this age-old art of Bharata Nāṭyam a living throbbing form of today. (*Chandralekha in IWI*, dt. 24-11-63, p. 13).

Tradition is the accumulation of experiments, and experimentation is made on tradition. The enacting of dramas with *aḍavus* (steps, or foot work) and *mudrās* (gestures) of the Bharata Nāṭyam style is a worthy experiment and in course of time it has become traditional. Another instance of this type is to be found in the *Kurrāla Kuravañji*, which has now become traditional.

According to the traditional concept, the music is to be sustained in the throat and not sung and heard by the spectators. But now one finds dancers singing *padams* in Bharata Nāṭyam, Kūchi-pūḍi and Kathakali in *vāchikābhinaya*, that is—and this is a change and as such an experiment.

Where the meaning of a song is depicted, there itself experimentation can be introduced by the ingenuity and *manodharma* of the artiste, in the *abhinaya* portions. Similarly, in the *nritta* portions, too, depending on the artiste's ability, complicated dance patterns can be performed.

And in accordance with the theory suggested in regard to gestures and other technical matters, if a dance is composed to Hindustāni classical music, this is an experiment worth trying. A scholar went to the extent of saying that even a German epic could be produced in the Bharata Nāṭyam style. Of course, at the same time, care should be taken not to change the basic technique itself.

Every dance sequence is capable of evoking a particular sentiment through its rhythm and through *abhinaya*, which is the con-

veying of meaning by mimetic representation. Just as a huge palace built on firm foundations can be modernized with electrical fittings, mosaic flooring, and so forth, so Bharata Nāṭyam can be modernized on its traditional foundations without damaging these.

A word of warning

Nowadays, the trends in experimentation on Bharata Nāṭyam, especially in the films, necessitate a few words of caution. Showing a dance item in Bharata Nāṭyam costume in a film does not imply that the art is pure. About two centuries ago, the mahārājas began tempting the cream of the dancing talent, the *devadāsīs*, to their courts. There, many unhealthy trends developed, culminating almost in the extinction of the art. Care has to be taken to see that the story is not repeated where the films are concerned.

In *āhāryābhinaya* also, there is good scope for authentic experimentation. The original dress—pyjamas with a sārī wrapped around them—has given place to a more elegant and ready-made type of Bharata Nāṭyam dress. Again, nothing is mentioned in the texts regarding the decoration of the palms, but nowadays one commonly finds them decorated in red with a *lotus*, by means of the beauty aid, *mehndi*. Modern make-up and the powerful electric lights of the stage are also recent developments, consequent on the advances of modern life.

Though, traditionally, dancing is supposed to be performed before *vidwans*, in the present age of specialization we meet with cosmopolitan audiences. The classical character of the art, as well as the taste and quality of the audience, is changing with the times. However, the tendency of not sticking to the rigorous classical discipline and of not maintaining the purity of the art, under the pretext of experimentation, is much to be deprecated. Of course, in the traditional theories of the dance itself there are divergences—the hand-gestures of the *mudrās* in Bharata's *Nāṭya Śāstra*, for instance, are different from those in Nandikeśvara's *Abhinaya Darpaṇa*.

Bharata Nāṭyam is not a lost art and its future is immense. It is not merely a museum curiosity, but is eternal and universal, and a few new factors entering in do not uproot it from tradition. In the field of the fine arts, anything that is classical is neces-

sarily traditional. When one speaks of Bharata Nāṭyam as a traditional art, the adjective does not so much connote superstition and a smothering narrowness, as a form of dance that had its origin long ago and has been perfected over a period of centuries. Bharata's basic idiom lends itself to endless variations. But these are possible only when one understands the art properly and applies one's imagination in a creative way, without going against the spirit and genius of the dance. (*Vasanti Ramaniah in IWL*, dt, 1-12-63, p. 38)

MODERN ART IN ANDHRA PRADESH

The title of this article needs explaining, if not defending. For the reader reacting to it rather sharply has every right to ask: "What the hell do you mean by *Modern Art in Andhra Pradesh*? Is it different from modern art in Timbuctoo? How sad it is that you become more and more parochial as modern art becomes more and more universal! Why do you try to present it against a regional setting?"

Why not? It has been my thesis that art cannot endure unless it draws its sustenance from the soil where it belongs. It is no doubt universal. But its roots have to remain very strong, if its branches have to shed their shade far and wide. An artist who tears himself away from his inheritance can achieve nothing. He can do no better than parody himself. One of the tests of modernity is thus provided by the degree of intensity with which the artist, consciously or unconsciously, absorbs the spirit of his environment and communicates it to the world through the medium of his work. Amrita Sher-Gil, for example, remained basically a Punjabi throughout her life. She was warm, intense and dynamic. The Parisian subtleties had made no impact on her at all. To move from the unique to the universal: this is a very arduous journey and on it depends the very future of an artist who seeks to emancipate himself from the tyranny of tradition. By the way, an independent artist is more useful to society than a conditioned one because he has greater commitments. Freedom means responsibility. It is necessary that a creative artist achieve critical awareness, where the influences surrounding him are concerned, so that he integrates them into his heritage.

Coming back to my present theme, I hasten to assure the reader that there cannot be a single trace of chauvinism in my assessment of the artistic problems of the Andhras in the context of modernity. I am less concerned about the people than about their potentialities. For purposes of study, one can classify Andhra artists into four categories: (1) Those who are Andhras but no longer resident in their State, such as Krishna Reddy, Reddappa Naidu, P. L. Narasimha Murti, K. Sreenivasulu and D. Badri; (2) artists (examples: K. H. Ara and Siddiqua Bilgrami) who were born in the Nizam's former territory; having no nostalgia for the milieu in Andhra Pradesh, they work outside the State; (3) those who are, strictly speaking, not Andhras in the sense that they do not know Telugu, the language of the State where their families have resided for many generations; artists such as Fatima Ahmed, Urmila Shah, Vidya Bhushan and Mohammad Yasin belong to this group; the artists belonging to this category, being products of a different heritage and ignorant of what goes on around them, have a natural handicap which prevents them from living on spiritually and emotionally satisfying planes. They cannot identify themselves totally with artists who are Andhras by birth, domicile and conviction. These artists are, however, significant because of their preoccupation with the ostensibly modern idiom which is bound to make an impact on the experiments of other painters. The fourth category is represented by the Andhras who are resident in their State, such as P. T. Reddy, K. Rajiah, A. Paidi Raju, V. Madhusudan Rao, K. Seshagiri Rao and a number of others. The works of these artists have to be examined thoroughly, because it is on their contributions that the future of Andhra art depends. They are in a better position to give a new meaning to tradition to which they have the easiest access possible.

Modern Art came to the Andhra districts, as it did to the rest of India except Bombay, via Bengal, which at the turn of the present century was the scene of a spirited, if not significant, movement, conceived as an *avant-garde* advance, but actually conducted as a retrograde retreat. Its leaders were genuinely interested in the progress of Indian art. But, tragically enough, what emerged from their well-intentioned efforts was a so-called integral, Oriental idiom, which was eclectic more in intention than in execution. Those pioneer Indian artists tried not only to revolt

against the vulgarity and banality of the Western methods and mannerisms, in fashion at the time, but to revive the traditions and techniques of the East in general, and of India in particular. Naturally, such diverse Oriental art forms as the Ajanta frescoes, the Rajput and Pahari kalams, the Tibetan banners, the Japanese colour woodcuts, the Chinese scrolls and even the Persian miniatures acquired a new importance, and artists throughout the country, under the inspiration of the Bengali pioneers, began to strive for a sort of synthesis which they thought would be an effective answer to the arrogant attitudinizing of the Victorians. The resultant rediscovery of an Indian heritage was no doubt significant, though for political rather than artistic reasons. Bengalis with a missionary zeal soon reached the remotest parts of India, except Bombay, and settled down there in order to spread their message of modernity through revivalism, which in retrospect sounds so incongruous. They soon set up training centres and produced a generation of painters whose intentions were more praiseworthy than their achievements. In Andhra Pradesh, Masulipatam provided the congenial milieu for these idealists. The Andhra Jātiya Kalāsāla was organized there, with Promodkumar Chatterjee as the first Principal, and it served in effect as a sort of miniature Viśva-Bhāratī. The more affluent among the Andhra artists of course took the earliest opportunity of spending a few years at Śāntiniketan. The writings of Dr. James H. Cousins gave a further impetus to the revivalist movement in Andhra Pradesh. The result was that the Bengali norm became the national norm. What was more tragic, the pioneers of our revivalist movement were considered as significant as their European contemporaries such as Cezanne, Van Gogh and Gauguin. Thus the modern movement in India was never projected in the correct perspective. In the beginning, it was marred by chauvinism and, later, by complacency.

Bombay represented the other window on the wide world beyond. If the Bengali revivalists turned to the East for their inspiration, the sophisticated artists of Bombay, under the impetus provided by their European teachers and patrons, looked Westward. They unsuccessfully competed with their Bengali confreres for the leadership of the modern movement. But they could not make any impact on the artists in the rest of India because of their Western bias. They did, however, achieve something. While

the revivalists of Bengal, in their nationalist nostalgia, remained too sentimental, losing sight of such essentials of good art as technical virtuosity, intellectual integrity and aesthetic perceptivity, the Bombay pioneers adopted a strictly professional attitude towards the problems of the Indian painters and impressed on them the imperative need for technical mastery at the expense of everything else. Their message to the younger artists seemed to be: Forget about such futile debates as East vs. West, wash vs. oils, line vs. mass, tradition vs. experiment, contemplation vs. observation, and so on. Whatever you decide to do, try and do it better than others. This competitive spirit is more important than your pseudo-national fervour. Cultivate it. The sooner you do so, the better for the nation. Become a good artist first. Then you may think of becoming a crusader in the cause of what you consider to be good art. Movements are controlled by artists. It is not the other way round.

When the voice of sanity was first raised about half a century ago, it made no impact on artists outside Western India. But Bombay at once became the scene of intense artistic activity, based, not on what had been happening in the rest of the country, but on the local European's notions of what had already been achieved by the artists of England and France. The Indian artist, for the first time, found himself face to face with a crisis. He asked himself in utter confusion: "The West is modern and the East is eternal. I am fascinated by both. But how can I reconcile the one with the other?" So he began to search for an answer and the search still continues.

The developments in Western India made no direct or immediate dent in the vision and technique of the Andhra artists who had by now come under the magic spell of the Bengal revivalist movement. But gradually and insidiously Bombay's influence on the artists in the Andhra district began to increase. Damerla Rama Rao of Rajahmundry was perhaps the most eloquent spokesman of such artists as felt the urgent need for a new appraisal of Western art in the context of Indian lyricism. For the moment, he and his admirers found themselves in a minority, which however increased in numbers incredibly but understandably, with the petering out of the revivalist movement.

An Outmoded School

Among today's exponents of the Bengal School, Kumari Swamy and Veluri Radhakrishnamurti are outstanding. They have had the rare privilege of studying at Śāntiniketan at the feet of Āchārya Nandalal Bose. There is no doubt a good deal of charm in their work, the sort of charm one associates with the misty dawn, the faint melody of distant song and the first flicker of a smile on the quivering lips of a bride. But the world today is too cruel a place for such subtle harmonies. The impact of the Bengali School is of course much in evidence still, as can be judged from what one sees at art shows in Andhra Pradesh. Anaemic-looking, half-asleep damsels, with slender waists and bulging breasts, depicted as plucking flowers or carrying pitchers on their heads; slight, syrupy landscapes in a pseudo-Chinese tradition; wooden, over-ornate, miniature-style compositions with historical or mythological themes; blinking birds and animals, in wash or pastels, which are of greater interest to the taxidermist than to the naturalist; hard, halting pencil drawings leaving nothing to the imagination—these specimens of what is known as "Traditional Indian Art" continue to dominate the exhibitions in Andhra Pradesh as in the rest of India. But one who is interested in studying the impact of the modern idiom on the Andhra artist has to look elsewhere for his material. Before we turn to the *avant-garde* Andhra painters, we have to pay a very well-deserved tribute to a younger artist whose works in the so-called Oriental style are particularly significant. His name is K. Seshagiri Rao. His sensitivity of line, vibrancy of colour and economy of detail are the envy as well as the despair of his fellow traditionalists. There is always a new vigour in his rendering of a familiar theme, which has a fair characteristic freshness and naiveté. Naturally, the subjects that he delineates at once come to life.

Among the convinced Andhra modernists, still working in Andhra Pradesh, the most outstanding is P. T. Reddy, whose resourcefulness is amazing. He is competent, imaginative and breathtakingly prolific. Indeed, his output is most impressive, both in quality and quantity. One often senses vague echoes of the Surrealists in Reddy's paintings, which have great power. He is bold, direct and uninhibited. Because of his fast pace of painting, he is sometimes forced to choose between slickness and solidity.

But there is conviction behind his work. He is not afraid of making mistakes.

Mohammed Yasin, who is now in America, is another talented modernist. The spontaneity of his vision, the crispness of his line and the plasticity of his colour are particularly noteworthy. Fatima Ahmed is a very serious artist with a sense of urgency and with an inner compulsion. Her strikingly individualistic compositions are conspicuous for their austere colour and stark simplification of form. Urmila Shah is another woman artist who has great sensibility where the modern idiom is concerned. She has travelled abroad extensively and studied at first hand the criss-cross of contemporary influences. So far as academic discipline is concerned, there are few artists in Andhra Pradesh half as responsible as Vidya Bhushan, who combines virtuosity with integrity in a unique manner. It is a sheer delight to look at his grand compositions, classical in design and romantic in appeal.

Two of the most talented Andhra modernists can be seen at work outside the State. Actually, one of them, Krishna Reddy, who has, by the way, had a brief spell at Šāntiniketan, is one of the best known younger sculptors and lithographers in Europe today. His present preoccupation with the Parisian techniques gives us an insight into the extremes to which a tame type of traditional Indian art-schooling can drive a highly imaginative, irrepres-sible artist. Today, Krishna Reddy is almost non-objective in his approach to this themes. But, with his intellectual refinement and artistic sensibility, he can invest abstract art with a new depth and dimension. His profoundly moving, almost metaphysical comments, in line and colour, on essentials represent a very significant contribution to modern art.

Revealing Consistency

The other artist, Reddeppa Naidu, who works in Madras, is one of the most emancipated of the younger Andhra artists. He is imaginative, sensitive and receptive to new ideas and, as a craftsman, is exceptionally accomplished. He is one of those honest artists to whom modernity is not what is imposed on them by the Western devils but something that is bound to emerge, sooner or later, from tradition. That is why we find such revealing consistency in his work, which is intellectually as stimulating as it is artistically significant.

There is at least one group of Andhra modernists who stand out—if modernists, they are; and they are, if Jamini Roy is. They are all basically, in my opinion, as Andhra as they are modern. Their sole source of imagery and inspiration is, not Paris or New York, but the various aspects of the Andhra rural heritage, such as murals, terracottas, wooden toys, floor decorations and so on, which they study intensively and integrate into the visual vocabulary of modern techniques. Their experiments in this particular genre of modern Andhra art are singularly successful. They are perhaps best described as neo-primitives; their intense, uninhibited vision, their feeling for design, their sense of colour and their robust imagery are responsible for the creation of some of the finest specimens of contemporary Andhra art. There is nothing phoney or pretentious about their handling of the folk idiom. Among the most significant artists belonging to this genuinely Andhra group are: K. Sreenivasulu, P. L. Narasimhamurti, A. Paidi Raju, K. Rajaiah, V. Madhusudan Rao and Abburi Gopalakrishna. Their main sources of inspiration are: the toys of Kondapalli, the medieval murals at the Lepakshi temple and the rich diversity of ritual decorations one finds all over the State. Though stylized, their works reveal a vigour and vitality rarely seen in paintings based on the folk idiom.

The Andhra Pradesh Lalit Kalā Akademi, which is admittedly one of the most active art organizations functioning in the country at the State level, has been rendering yeoman service in the cause of modern art. I do not know whether there is any other State art Akademi as devoted to its ideals as the one at Hyderabad. It is liberal, enlightened and enterprising. More power to its elbow!

(A. S. Raman in *IWI*, July 5 and July 12; pp. 36-37, 48-51 and pp. 42-43 respectively)

DYNAMICS OF RURAL DEVELOPMENT

The Community Development movement in India was launched on October 2, 1952 with assistance from the United States Government and was largely possible because of interest taken by the then American Ambassador, Mr. Chester Bowles. Here, Mr. Bowles, who is now back in New Delhi as his country's diplomatic representative, discusses the problem of rural development with particular reference to India.—*Editor, Kurukshetra.*

"Successful rural development can be achieved only by liberating the energies of the people."

By "rural areas" I mean not only the villages and their surrounding farm areas, throughout Asia, Africa and Latin Ameri-

ca but also the rural towns, ranging from two or three thousand population to many thousands, which serve as marketing centres for peasants and landless labour of the countryside. By "rural development" I mean not only agricultural expansion but the growth of small industry, schools, training centres, improved communications, rural electrification, public health, population control centres and even the stimulation of a rural cultural awakening.

Although *Kural* (a well-known Tamil classic of the third century B.C.) pointed out nearly 2,000 years ago that, "The agriculturist is the lynchpin of the whole social chariot", this truism was largely ignored in practice. In Asia and Africa a procession of invaders, emperors, and later colonial powers came and went for centuries with little effect on the rural people, most of whom were conscious of their government only when it raised taxes or inducted more youngmen for military services. In Latin America the rural areas, too, were largely by-passed by history.

Following the struggle of the developing countries for independence after World War II, and the withdrawal of the colonial powers, the primary concern of most of the new leaders was for industrial growth which they accepted as the glamorous symbol of western economic advancement. In this regard India had her full share of urban-oriented sceptics who saw the peasants, in Karl Marx's terms, lost in the "idiocy of rural life", and industrial expansion as the only true measure of progress.

More recently the key role of the 80 percent of the people who live in the rural areas of the developing nations has become strikingly apparent. Politicians are beginning to understand that peasants who see no tangible signs of economic progress cannot be expected to identify themselves with their government, and that an orderly political system, therefore, largely depends on what happens in the countryside.

Economists increasingly recognize the need to increase the supply and variety of food available for domestic consumption, and, if possible, for export. In many developing countries agriculture is virtually the only existing industry; it must be expanded to the fullest if there is to be any hope for a reasonable rate of capital accumulation. And since half of the gross national product in such nations consists of agricultural products, their output decisively affects the indices of national production on which broader economic judgements are based.

Furthermore, rupee for rupee, capital investment in the rural areas will affect more people and accomplish more growth than anywhere else. A market road or a deeper well provide potentially immediate economic benefits without requiring foreign exchange.

The more farsighted also see rural development as an essential pre-requisite for industrial growth. If the 80 per cent of the people in a developing nation who live in rural areas lack the purchasing power to buy manufactured goods in increasing amounts—and right now the rural areas in many such countries are not even part of the money economy—the growth of urban industry is bound to be retarded by lack of customers. Moreover, since food constitutes half the weekly budget of an urban worker, the supply of food and the efficiency of its distribution have a direct and major impact on the well-being and political mood of the urban centres.

Finally, sociologists see rural development in its broadest sense as the only democratic means of slowing the movement of ambitious and promising younger people from rural areas to the cities, a movement which in Mahatma Gandhi's terms, drains "the life blood of the villages." This population flow becomes more and more intense as developing nations gather economic momentum and young men, bogged down by the limitations of village life, see the cities as promised land abounding with employment opportunities and the excitement of modern living.

The actual transition to urban life, however, is often an unhappy one. Once the newly arrived peasants have exchanged the comparative security of their villages with their familiar family relationships, rivers and fields, for the harsh life of a crowded city slum, they are likely to experience a sense of personal frustration and insecurity which inevitably expresses itself in political unrest.

The only effective way to slow down this movement to the urban centres is to provide increasing economic opportunities in the rural areas in an environment which gives the individual some meaningful personal role to play; he must matter.

If more rapid rural development is essential to the orderly political and economic growth of an emerging nation, it is also the most difficult aspect of development. Rural societies are usually dominated by traditional ways of thinking and doing which are not easily changed; because of this, overall rural improvement is

not susceptible to crash programmes which yield immediate, tangible results.

The very vastness of an Asian, African or Latin American countryside with its thousands of villages provides in itself a formidable obstacle to dramatic progress. Although a hydro-electric plant can cause an industrial complex to flower virtually overnight, it may be years before the first electric pump appears in a nearby village and an even longer interval before the irrigation water is used with full effectiveness.

The most difficult aspect of rural development, and at the same time the most significant aspect, is that it deals primarily with *people*, endless numbers of independent hands and minds which cannot be centrally controlled and which are the only significant source of creativity in a developing rural economy.

Without the awakening enthusiasm and cooperation of the masses, often buried under centuries of hopeless repression, development is impossible. This underscores the need for a reasonably equitable and speedy distribution of tangible benefits and the cultivation of a widespread sense of personal participation.

Although many economists, with their eyes glued to the movement of the gross national product, overlook this factor, it is of critical importance. Unless the millions of rural people can be engaged in building for the future, no amount of glamorous industry will produce the fundamental economic and social changes which are the proper goal of national development. The primary focus of any rural development programme, therefore, must be to release the energies of the rural majority in their villages and towns. This challenge is an awesome one for which we have no fully adequate answers. The complexities of tribal loyalties in Africa, caste distinctions in Asia, and ancient values everywhere have little relationship to the priorities of modern planners. They create obstacles to change which should never be underestimated.

Nevertheless, certain positive steps are obvious. For instance, with sensitive leadership the peasant's efficiency as a producer can be raised through education, extension work and demonstration projects. His requirements as a consumer can be increased through exposure to new products. Finally, his position as a citizen can gradually be enhanced, for it is an article of faith in a democracy that the participation of the citizens is a prerequisite for effective

and responsible government and that such participation directs the energies of the State into the most desirable channels.

The objective of all these approaches is to enable the cultivator slowly but steadily to develop his own capacity for growth and increasingly to use those abilities effectively for his own benefit and the benefit of his family and community. The emphasis, however, must be on the delicate process of opening people's minds to new possibilities; efforts at arbitrary control will almost certainly fail.

Although the problems of India's rural areas are still appalling, a substantial beginning has been made in meeting them. The Community Development programme was conceived in 1952 as a modest effort to show villagers how to help themselves in a way that would liberate their energies, make them active participants in their own development, and show them that their government was concerned about their future.

This concept of local cooperation and self-help has been given an important boost by the recent establishment of the Panchayati Raj, the purpose of which is, as Prime Minister Nehru has emphasized, to give "the millions of our people the chance to share responsibility, do good work, and grow in the process".

As we have seen, nothing can be more important in a developing country than the creation of this sense of responsibility. If the Panchyati Raj is well organized and vigorously supported, I believe that it has a significant contribution to make to rural development in India.

Another important objective of the original Community Development programme was to promote integrated growth by improving educational, health and sanitation facilities, and roads and communications while placing special emphasis on agricultural production. It was felt that an interdependent programme of this kind would give the villager a feeling of his own worth and that the values fostered would encourage him to work for the improvement of every aspect of his daily life. These new values, with the help of land reforms, better seeds and improved techniques, were expected to improve his agricultural output.

Because of budget limitations, because of the newness of the approach, because of the obstacles which the tradition-ridden guardians of the *status quo* always strive to place in the path of

change, and because of the massive administrative task of organizing such a complex effort in 500,000 villages, progress thus far has failed to meet the excessively optimistic standards of the programme's proponents.

Under the circumstances it is not surprising that a debate should develop between those who might be described as "community firsters" who believe in the balanced development of the whole rural community and the "agriculture firsters" who think primarily in terms of increased agricultural outputs.

In my opinion those who favour integrated development have the best of this argument. Experience in every developing country has demonstrated that the sustained increase of agricultural output simply cannot occur in a social and political vacuum. It must be at one and the same time a product and a cause of a general betterment in the life of the farmer.

In this context let us consider what is clearly the most formidable question of all—land reform. The Congress Party has been traditionally aware of the importance of individual land ownership as a basis for Community Development. In 1935, a Party resolution adopted in Allahabad correctly stated that "there is only one fundamental method of improving village life, namely the introduction of a system of peasant proprietorship under which the tiller of the soil is himself the owner of it and pays revenue directly to the government without the intervention of any zamindar or taluqdar."

In the first years after Independence there was a considerable progress towards this objective. The zamindars, some of whom controlled thousands of acres, were eliminated, in several States ceilings were placed on land holdings with additional ceilings on land rentals, and tenure of rented land was made somewhat more secure.

However, the most difficult part of the task lies ahead. The zamindars were a small minority and the fact that their privileged status was created under the colonial rule made them an easy political target. Even with their removal from the scene and some additional curbs on large holdings, ten per cent of India's cultivators still own more than fifty per cent of the land, while one per cent of them own nearly one-fifth.

Here the debate in regard to India's rural development takes on a new dimension. Some agricultural authorities accept the existing pattern of land ownership as reasonably satisfactory and argue that the process of land redistribution has gone far enough. By and large, they assert, it is the larger landowner—the man who still controls 50 to 250 acres—who has the education, the skills, and the personal incentives which enable him to understand and accept new techniques and rapidly to expand his production.

According to advocates of this theory, the primary task is to identify a single cultivator in each village with the necessary qualities and then train him in modern farming technique. He then may be expected rapidly to pass on his superior knowledge to his neighbours and thereby unlock the door to vastly greater agricultural output for the entire nation.

Although this trickle-down concept of rural improvement may seem appealing at first glance, I submit that it ignores the fundamental principles of rural development. The reasons for my doubts may best be explained by a conversation which I had recently with just such a "door opener" in a village in South India.

This cultivator was greatly pleased with the increased yields per acre which he had achieved with the help of new techniques sponsored by the Village Level Worker. As the conversation continued, however, it became evident that his personal success was unlikely to have much effect on his fellow villagers.

When I asked him how many acres he owned and how he farmed them, he told me that he controlled 150 acres and that his land was farmed not by tenants but by "servants". Since only thirty-seven families lived in his village I found myself wondering how many of them worked as his "servants", and how many had any land of their own. I also wondered how much good his increased yields were doing the other villagers, how much more they were able to buy and contribute to the economy, how much incentive they had to work the extra hours which are essential to increase their own production. Most important of all, I wondered how much personal dignity among the villagers generally would be developed under his guidance. As I looked at the subservient, insecure attitudes of those standing nearby, I knew there could not be very much.

Although the large and often very productive farmers in Asia, Africa and Latin America undoubtedly have a role to play as leaders and initiators, there is, I believe, a strict limit to what can be accomplished under their sponsorship. Rural people the world over want land of their own and the fertilizer, better seeds, and credit required to till it more effectively. There are no shortcuts, in my opinion, to the rural democracy which offers the only assurance of orderly political growth in the developing countries.

Yet, important as I believe it to be, individual land tenure is only one aspect of the problem. Although it provided the essential stimulus for the rural boom in Japan, it was particularly potent there because the education, modern techniques, fertilizer and credit and marketing facilities were available to allow and encourage the farmer's new initiative literally to bear fruit. In Mexico, where these additional features were absent, a sweeping land reform in the 1930's following years of bloody fighting, resulted in lower outputs and increased peasant frustration.

In the last few years India has made impressive progress in experimentation with fertilizers, seed improvement, livestock improvement and pest control. As I visit India's rural installations and talk to India's agricultural scientists, I am impressed with the strong foundation of agricultural research that already exists in India. The fruits of this research may be made available to the farmer through the Village Level Workers on a mass scale, through printed material for the farmers who can read, and through film strips, radio, and perhaps even village puppet shows for the many who can't.

Such information can also be distributed through sales programmes and demonstrations by public and private fertilizer and seed firms. In the United States these have been among the most effective vehicles for communicating improved techniques to the farmers.

The Indian cultivator must also have the credit facilities necessary to avail himself of advanced techniques. More efficient marketing mechanisms are needed to ensure him a worthwhile return on his salable produce. This suggests marketing co-operatives as in Japan with more easily accessible marketing centres in the rural areas themselves. Finally, I believe that consideration

should be given to realistic price support on essential crops with a two or three year guarantee to enable the cultivators to plan their production with assurance of a fair income.

Although expenditures for food comprise half of the budget of Indian urban workers, an inadequate proportion of the prices charged in the markets for foodgrains goes to the cultivator. Much of the market price, as in most developing nations is absorbed by a maze of middlemen and speculators. With well organized and financed marketing cooperatives this can gradually be altered; indeed, experience has demonstrated that retail prices to the consumers can be lowered while the income of the cultivators is being increased.

India can also benefit from Japan's success in creating local industries as a source of supplementary rural income, as employment for surplus agricultural labour, and as a market for farm products. Mahatma Gandhi himself foresaw this need for small-scale industries when he remarked that while khadi was the "image" of Swadeshi—self-sufficiency in the rural areas—it was not the only kind of industry appropriate to rural needs.

Recently I read with interest of the small-scale Panchayat industries, using modern skills and equipment, which are now being enthusiastically received in Orissa. Although these industries are government-financed, they are run by the local Panchayats. The six official objectives of these particular enterprises are worth quoting, because they also constitute a concise summary of the role of Japanese rural industries:

- "(1) to improve local skills and to introduce new skills;
- (2) to diversify the occupational pattern and help in reducing unemployment and under employment;
- (3) to meet the requirements of the consumers in regard to building materials to provide better housing facilities;
- (4) to provide servicing and repair facilities for agricultural machinery and implements used in the Panchayat Blocks;
- (5) to process agricultural produce to ensure better cash returns to the producers; and
- (6) to provide a growing source of income to the Panchayat Samitis without straining the taxable capacity of the people."

The small industries in the Orissa experiment include tile factories, saw mills, a cold storage plant, and others, each directly relevant to the needs of the local population and appropriate to the existing level of skills. Here we see the Gandhian ideal of Swadeshi interpreted in modern terms. The enthusiasm of the Gram Panchayats in Orissa for these industries as well as the Japanese experience suggests that such Panchayat industries can and will make a major contribution to rural development all over India.

I suggest that until local industries are created in adequate number to provide more employment for rural labour agricultural mechanization, the primary purpose of which is to save labour, will prove to be uneconomical in most areas. A good team of bullocks requires no spare parts or gasoline, rarely gets out of order and, as one cultivator reminded me, produces manure bountifully.

Although this particular subject is open for debate, on the central theme there should be little disagreement: what happens in the muddy little villages and rural towns so often bypassed by economists and technicians of development, will largely shape the economic and political history of Asia, Africa and Latin America in the coming years.

(Chester Bowles in *Kurukshetra*, Jan. 26, 1964)

SECTION VIII : NOTES AND NEWS

7-3-1964. Prof. Koellreutter from Munich, a flutist, conductor and musicologist of international reputation delivered a lecture at the Central College of Carnatic Music, Madras on Indian and Western music as the expression of different attitudes of consciousness. The Professor said that music was a sort of seismographical manifestation of human thinking and consciousness, that is, the ability to grasp the relationships that constitute us, that it does not exhaust itself in formal knowledge and is not identical with thought process. Indian music is "intuitive" and classical, Western music is "rationalistic discursive", i.e. understanding by rational analysis.

13-3-1964. Many complex problems in human behaviour have been traced to intense industrialization. Sociologists have remarked very often on the type of work that absorbs years of men's lives when their entire working day consists only of pressing buttons and pulling levers or switches. The assembly line hardly offers a man a sense of joy or fulfilment in his work. He has no commitment, no sense of achievement, no pride in craftsmanship and no sense of social purpose. For a young boy who can look forward only to many years of this sort of monotony, delinquency can often serve as the best and most exciting sort of protest against a dreary and unacceptable future.

Added to this, there is a frightening freedom for people who live in big cities, divorced from the traditional values and familiar standards that shaped their lives. Very often, they are anonymous and alone, cut off from the smaller society from which they came.

When normal values and traditions break down, and cannot be so easily replaced, it is often the adolescents who feel the most stress. It has been said that the social problem of one generation is a psychological problem for the next. In the case of societies undergoing modernization, it is often the rate—the degree of acceleration—of these changes much more than the changes themselves that must be considered (UNESCO FEATURES) No. 434, 13-3-64, p. 17).

27-3-1964. "The Sea" is the title of a colour filmstrip just issued by Unesco in its series of audio-visual aids for teachers and the general public. The filmstrip, intended as an introduction to the study of oceanography, consists of 23 coloured photos and 20 designs.

Considering that the sea covers $\frac{7}{10}$ ths of the earth's surface, very little is known about the teeming animal and plant life concealed in its depths. Investigation of these vast regions is expensive, and presents so many difficulties that it is only feasible when undertaken with the cooperation of many countries working under the direction of an international body.

The 43 frames in the filmstrip were selected to give an idea of what man has already discovered in this sphere. They illustrate all aspects of

oceanographic science: the distribution of the oceans and their coastlines, the influence of the sea on climate, chemical and mineral content of sea water, and marine animal and vegetable life.

Studies of the ocean depths reveal a mysterious world where richly hued vegetation takes on strange forms and contours; marine animals range from unicellular organisms to sea monsters like the whale, measuring up to 30 metres in length and weighing up to 150 tons. Immense resources of protein are available in the oceans which, if extracted, could help solve the world food problem.

An explanatory booklet in English, French and Spanish accompanying the filmstrip offers a host of useful facts for teachers and others interested in the subject.

The filmstrip is available from distributors of Unesco publications in various countries. Further details may be obtained from Unesco's visual Information Division, Place de Fontenoy, Paris 7e (UNESCO FEATURES No. 435, p. 3).

27-3-1964. A study week to be organized during April at the Centre for Mediaeval Studies at Spoleto, in central Italy, will have as its theme: "The West and Islam in the Middle Ages". The course, twelfth in a series being held by the Spoleto Centre, will consist of lectures by scholars and historians of various nationalities on research into the history, arts, law and literature of the Middle Ages.

Subjects covered in the lectures will include Arab military expansion; the structure of the Islamic faith; Islamic influence on politics and culture in the West; the impact of the Moslem world on European mediaeval economy; the contribution of Arabic medicine; the literary, philosophical and linguistic influences of Islam; and artistic exchanges between Islam and the West.

Lecturers include scholars from universities in Algeria, Argentina, France, Italy, Poland, Spain, the United Kingdom and the United States (UNESCO FEATURES No. 435, p. 5).

27-3-1964. In the north-west of Borneo, third largest island in the world, lies a territory that has long been considered one of the most remote places on earth: even to-day, not a single railway line crosses Sarawak, a country the size of England. A curious architectural feature of this tropical land is a building three-quarters of a century old constructed in the style of a Norman townhall. Originally designed to house a private collection, it is now the only museum in Borneo.

The museum's history and the role it plays in the life of the island, are described by its curator, Tom Harrison, in *Museum*, (XVI, 4, 1963) a quarterly review published by Unesco.

The designer of the building was the French valet of Sir Charles Brooke, the second White Rajah of Sarawak. The Frenchman, a Norman nostalgic for his native land, little suspected that the house would one day become one of the most interesting museums in South East Asia.

The Sarawak museum is in fact more than an ordinary museum: it is a cultural centre visited by some 100,000 people every year. The island of Borneo does not yet possess a university, and many cultural activities are organized by the museum, which has links with the five continents and carries out exchange with nearly a thousand foreign institutions. Members of Borneo's various ethnic groups come there to see things made by the other island peoples whom they rarely meet in this land divided by mountains, rivers and swamps. They compare their fellow islanders' fish traps, mats, beadwork, ritual objects, tatoo designs, canoes, etc.; they also wish to be sure that the achievements of their own group are represented in the museum's displays.

The role played by the museum is a highly complex one, embracing instruction, conservation and research. Perhaps nothing illustrates this better than the diversity of duties performed by its curator, who is Keeper of Ancient Monuments and State Archives, editor of the *Sarawak Museum Journal*, Government Ethnologist, Controller of the Edible Birds' Nest Industry, Vice-Chairman of the Arts Council, and Executive Officer of the Turtles Board (selling up to million turtles' eggs a year).

The same issue of *Museum* contains reflections by a participant in the 1960 Unesco seminar at Tokyo on the Museum as a Cultural Centre in Community Development, as well as an illustrated article describing museums and other places of interest in Japan visited during the seminar (UNESCO FEATURES No. 435, 27-3-64).

7-4-1964. The German Ambassador, Mr. G. F. Duckwitz, presented a cheque for DM 5,000 (Rs. 5,950) to Hon'ble Mr. Satya Narayan Sinha, Union Minister of Information and Broadcasting, at a ceremony held at the Parliament House, New Delhi.

The amount of DM 5,000 which constituted special prize, was awarded to an Indian documentary film entitled "Food for Thought" at the Third International Film Competition organized in West Berlin in January last.

Produced by the Films Division of the Ministry of Information and Broadcasting, "Food for Thought" entered the competition along with others from different countries and received the high recommendation of being the most suitable for presentation in developing countries (*German News Weekly*, 11-4-64, No. 15).

8-4-1964. The Duke of Edinburgh flew by helicopter, on April 8 from Buckingham palace to a village green in the heart of Oxfordshire to take part in a ceremony commemorating the gift 100 years ago of a well to the people of Stoke Row by the then Maharaja of Banaras.

Today, the Stoke Row well is no longer used, for the village has had piped water for many years. But when it was presented by the Maharaja in 1864, it was the village's only source of supply.

At the ceremony on April 8, the Duke, accompanied by Mr. B. P. N. Sahi, the personal representative of the present Maharaja of Banaras, watched as a

flask of Ganges water, flown from India specially for the occasion, was mixed with water he drew from the well.

Mr. Sahi presented the Duke with a Banaras ivory cigar box from the Maharaja and the well trustees, and read a telegram from the Maharaja, who said: "This munificent gift of my great-grandfather is an emblem of sympathy and goodwill between India and Britain." (*This is Britain*, Vol. 5, No. 9, 1-5-64, p. 12).

30-4-1964. Mr. Jagjit Singh, science writer and adviser on operational research to the Indian Government, has been selected as the twelfth winner of the international Kalinga Prize of 1,000 pounds sterling for the popularization of science, it was announced at Unesco House in Paris (UNESCO FEATURES, No. 437, 30-4-64, p. 6).

30-4-1964. During 1962, 32,787 translated books were published in 70 countries, compared with 32,931 in 77 countries the previous year. This is brought out in the new edition of the *Index Translationum*, the international bibliography of translations published each year by Unesco.

The bibliograhpy lists only translated works published during a given year, not translations made over that period. Taking this into consideration, the Bible still remains the most published of all translations (221 in 1962). The works of Lenin, which usually follow, fell behind N. S. Khrushchev's writings, second with 204 translations.

The centenary of Rabindranath Tagore, celebrated in 1961, brought the great Indian writer to the fore. One hundred and twenty-nine publications in languages other than the original ranked him as high as Tolstoy, the world's most translated novelist. The perennial favourites of the translators: Shakespeare with 112 listings, Dostoevski (95), Gorki (77), Mark Twain (59), Hemingway (54), Balzac (53), Dickens (50), Zola (49), Anderson (46), followed.

Among the living authors, Georges Simenon (86), Pearl Buck (76) and Graham Greene (62) maintained their popularity. Ivo Andric, the Yugoslav Nobel Prize winner, figures for the first time among the most translated writers. He is preceded by Jean-Paul Sartre who, with 38 translations (a large increase over 1961), appears to be attracting more international interest.

Mystery writers remain firm favourites: Earle Stanley Gardner has 110 translations and Agatha Christie 103. Children's authors Enid Blyton, Karl May and Walt Disney were frequently translated but compared to these living writers, Jules Verne still holds first place (106).

As is the case each year, literature clearly outdistances other classifications with more than half of the listed works. Social sciences, law and education account for 3,686 titles; history, geography and biography for 2,724; applied sciences 2,659 and philology and linguistics 113. (UNESCO FEATURES No. 437, 30-4-64, p. 1).

April 64. *Indian dancing by Australian children*. Indian dancing is becoming immensely popular with Australian children.

A press release by the Australian High Commission in New Delhi describes the wish of large numbers of Australian children to learn Indian dancing. They appear to have become enthusiastic after seeing this dancing at children's television sessions of the Australian Broadcasting Commission. The dances are performed by children trained by Miss Vija Vetra, an internationally-known dancer born in Latvia who lives in Melbourne. Miss Vetra has lived in New Delhi and Madras, where she made a close study of Indian and Oriental dancing and collected dance costumes.

April 64. The Fourth Regional Conference of National Commissions for Unesco in Asia was organized by the Thai National Commission and presided over by Mr. Abhai Chandavimol, Under-Secretary of State at the Ministry of Education and vice-chairman of the Thai National Commission for Unesco.

The conference was formally opened on the morning of 10 February 1964 by H.E. Mom Luang Pin Malakul, Minister of Education and Chairman of the Thai National Commission, in the presence of Mr. René Maheu, Director-General of Unesco, members of the Government and of the diplomatic corps, and representatives of educational, scientific and cultural bodies in Thailand.

The Director-General devoted part of his speech to the Major Project, referring to the progress made under it since 1956 in the social and human sciences and cultural activities; during the last phase of the Major Project, Unesco hoped to concentrate on certain projects which would lay the foundations for continued collaboration in the future.

It was unanimously agreed that the East-West Major Project had so far achieved good results through cultural studies and research and in the fields of education and mass communication.

The committee submitted nine draft resolutions concerning the Major Project to the conference; all were adopted. They are as follows:

Associated Institutions for the Study and Presentation of Cultures. The fourth Regional Conference of National Commissions for Unesco in Asia.

I. Noting with satisfaction that the East-West Major Project has so far achieved good results and is contributing to the mutual understanding of Eastern and Western Cultures;

Recognizing that, while this Project is scheduled to terminate in the year 1966, the Associated Centres in Asian regions have only recently been established on a firm footing and will need assistance from Unesco for some years to come, Requests the Director-General of Unesco to propose to the General Conference the continuation of necessary financial assistance to the Associated Institutions.

(Presented by India and Japan).

II. Considering the role that South-East Asia, because of its location at the crossroads of South and East-Asian Cultures, can play in reinforcing the network of institutions engaged in regional cultural studies; and

Recognizing that the area has its own culture,

Requests the Director-General of Unesco to take all appropriate steps to provide technical and financial resources in order to establish an associated institution for the study and presentation of cultures for the South-East Asian region.

(Presented by Thailand and Viet-Nam).

Meetings of experts and international conferences. The fourth Regional Conference of National Commissions for Unesco in Asia.

III. *Considering the importance and originality of traditional cultures in South-East Asian countries.*

Requests the Director-General of Unesco to convene in 1965 a meeting of experts on traditional cultural values of South-East Asian countries.

(Presented by the Philippines).

IV. *Taking note of the recommendation of the Advisory Committee for the Major Project on the Mutual Appreciation of Eastern and Western Cultural Values (ref. Unesco/CUA. 125/Paris, 4 Oct. 1963) that an international conference be held in 1966,*

Recommends that in connexion with such conference an opportunity be given for a meeting of the leading Asian philosophers, thinkers, and artists for emphasizing the contribution of Asian countries to human civilization.

(Presented by the Philippines).

Dissemination of Asian cultural values at school level and through mass communication. The fourth Regional Conference of National Commissions for Unesco in Asia.

V. *Having considered with interest the steps taken by the National Commissions to carry out Resolutions 4.1 and 4.2 of the Regional Conference held at Manila in 1960,¹*

Recognizing that one of the most important aspects of the East-West Major Project is to establish some basis of mutual appreciation of cultures at school level where all young people can be reached, and thus eventually all levels of society can be permeated,

Urges all National Commissions to fulfil the task of providing in compact form, for wide distribution, some short account of present-day life, a brief history and some outline of the culture of their country, so that such short account may be used as source material for teaching about the country in schools both in the East and in the West.

(Presented by New Zealand and the United Kingdom)

VI. *Realizing the need for the production of materials on the life and cultures of Asian peoples for better appreciation of their cultural values and for a wider diffusion of education and culture,*

1. See *Orient-Occident*, Vol. III, No. 2, p. 3.

Requests the Director-General of Unesco to make adequate provision for this purpose in the programme and budget of Unesco, and

Recommends. Member States, National Commissions and appropriate non-governmental organizations to collaborate in this task.

(Presented by India).

VII. *Recommends* Asian National Commissions to take adequate measures for the promotion of relations and exchanges between national cultural organizations, such as libraries, museums, archaeological services, universities, academies, etc.; and that science exhibitions be included in such relations and exchanges;

Requests the Director-General of Unesco to assist in furthering these efforts through appropriate programmes of Unesco.

(Presented by India)

VIII. *Realizing* the continuing importance of the mutual appreciation of Eastern and Western Cultural values,

Recommends that National Commissions advise their delegations to the thirteenth session of the General Conference to work for the continuation of the Major Project on Mutual Appreciation of Eastern and Western Cultural Values as a vital item for international understanding which should start at school level and continue to a later stage;

Requests the Director-General to make adequate provision for producing reading materials and audio-visual aids presenting the way of life and culture of different countries;

Appreciating the importance of applying modern techniques for learning languages,

Recommends also the need for assistance in the development of language studies in view of the importance of language for the study and appreciation of a particular culture,

Recommends further that an adequate programme be undertaken for the exchange of teachers, scholars and cultural leaders between one country and another, and

Recommends finally that the National Commissions should take up with their respective Governments the question of encouraging educational film societies and of removing all restrictions on the entry of cultural films.

(Presented by Malaysia, Pakistan and the Philippines)

Maintaining the spirit of the Major Project in future Unesco Programmes.
The fourth Regional Conference of National Commissions for Unesco in Asia.

IX. *Having carefully studied* the document prepared by the Secretariat on the implementation of the Major Project for the Mutual Appreciation of Eastern and Western Cultural Values,

Realizing the need for continued effort to perpetuate the spirit of the significant project in an institutionalized form,

Realizing that there may be considerable need and scope for suitable modification in future programming of this nature,

Recommends. National Commissions to undertake a study of ways and means by which the spirit of this programme could be maintained,

Recommends further that the National Commissions should advise the delegations of their respective countries to the General Conference to put forward concrete proposals to this effect.

(Presented by Pakistan). (*Orient Occident*, Vol. VII, No. 2, April, 1964, pp. 7 and 8).

15-5-1964. *A Thai exhibition in Paris:* An exhibition of Thai art is to be held at the Musée Cernuschi from 15 May to 15 July 1964.

Organized by the French cultural authorities in collaboration with the Royal Embassy of Thailand in Paris, the exhibition will display ancient objects, sculptures and paintings from various museums and private collections. A catalogue will be published.

22-5-1964. The Government of India have decided to set up a Commission to survey and assess the country's entire educational system and have asked Unesco to propose distinguished educationists from other countries to take part in the work of the Commission as experts and consultants.

In making this announcement to the Unesco Executive Board, Mr. P. N. Kirpal, Permanent Secretary, Ministry of Education, stressed that the Commission would not only be concerned with the efficiency of the system and with plans for future quantitative development but also, and more specifically, with the quality and ethical objectives of education as well as with its content. (UNESCO FEATURES, No. 438, 22-5-1964, p. 18).

22-5-1964. The problem of the craftsmen in an industrial society has incited handicraftsmen from all over the world to meet and discuss their common difficulties.

The Congress of Craftsmen, the first of its kind to be held, will take place in New York (June 8-19) at Columbia University under the sponsorship of the American Craftsmen's Council. The founding of an International Council of Craftsmen will be one of its major objectives.

Dr. d'Arcy Hayman of Unesco's Art Education section will deliver the keynote address on "The Craftsman in a Changing World". Among the topics to be discussed by other leading authorities in the arts and crafts from many continents are: "The Relation of the Past to the Demands of the Present"; "Education Through International Communication"; "Design for Production" and "Production and Marketing".

Ceramics, furniture, metals, textiles, glass, and art concepts in architecture will be the subjects of symposia to be organized during the congress. (UNESCO FEATURES, No. 438, 22-5-1964, p. 18).

27-5-1964. Pandit Jawaharlal Nehru passed away at his residence in New Delhi. His death was mourned by the world and tributes to his greatness poured in from all parts of the world. Mr. René Maheu, Director-General of Unesco paid the following tribute to him in a solemn session of the Unesco Executive Board in Paris: "Others will speak of the great void Nehru has left in the affairs of the world. We will lay stress on the unique place that he occupied in the hearts of men. Others will speak of his glory and his extraordinary destiny as party leader and head of government. We will recall his tireless quest for truth and love. Others will calculate the effects of his death on the balance and future of the forces in his own country, in the vast expanse of Asia and, indeed in the whole world. We, for our part, wonder how, deprived of this guide and this example, we shall be able to choose and follow our path amid the raging confusion of this world in upheaval...now that that great light which shone in the East has gone out forever—that light from whose radiance millions, nay, tens and hundreds of millions, of us had become accustomed to nurture and rekindle the purest flame of our human conscience."

"Throughout his life, he never ceased to believe in the supremacy of the spirit in history and never, not even while in prison and not even while holding power—which is also a prison in many respects—did he allow the call of human brotherhood and the demands of individual and national freedom to become separate spiritual aspirations.

"That is why he was so great, why he was so rich and complex a personality, while remaining so easy to approach and so gracious in his way of life. To come into contact with him, as was my privilege on several occasions, was not only a valuable political experience—as was natural, since he was one of the most important heads of government in the world—it was also an unforgettable spiritual experience.

"It was because of this deep and abiding belief in the supremacy of the spirit, because of the faith it enabled him to have in a future for the whole world of peace and progress founded upon the only kind of human solidarity which transcends differences and antagonisms between castes and races, between ideologies and nations—that is to say, intellectual and moral solidarity; it was undoubtedly for these reasons that he had a special dilection for Unesco....

"Unesco can pride itself on having been, at his invitation, the first organization of the United Nations family to hold a session of its General Conference in Asia: at New Delhi, 1956. It is also proud that its Executive Board should have included so many distinguished members highly representative of the great nation of India. Among these, I shall mention only the philosopher Sarvepalli Radhakrishnan, who is now President of the Republic of India, Dr. Zakir Hussain, its Vice-President, and lastly, the very daughter of the man whose loss we mourn today, Mrs. Indra Gandhi....

"To these illustrious names, I venture to add those of my Indian colleagues on the Secretariat who have served the Organization from its earliest days with so much devotion and skill—foremost among them, my friends, Malcolm Adiseshiah, Deputy Director General, and G. V. Rao, Director of the Bureau of the Budget."

Following Mr. Maheu, tributes were paid to the memory of Nehru by the representatives of the United Kingdom, France, Morocco, the U.S.S.R., Sweden, Mali, Poland, New Zealand, the United Arab Republic, Greece, Pakistan, Rumania, the United States, the German Federal Republic, Madagascar, Argentina, Nigeria, Italy, Mexico, Chile, Turkey, Belgium, and the Sudan.

In reply, Mr. Prem Kirpal of India, thanked the Board members in the name of Mrs. Indra Gandhi and stated: "That ideals of peace, freedom and justice were not only Nehru's ideals, but also those of Unesco. He strived from them not only for India but for the whole world." (UNESCO FEATURES, No. 439, 12-6-1964).

May 1964. The preparation of a historical atlas, which will cover the sub-continent and those regions beyond which have come under the influence of Indian civilization (including Southeast Asia), is now under way at the University of Minnesota. (*Asian Newsletter*, Vol. IX, No. 4, May, 1964).

May 1964. A directory of scholars of South Asian law is being prepared at the University of Chicago in response to a suggestion made last summer at a conference on South Asian law held at the University.

This compilation of a list of persons currently working in the field of South Asia law is being undertaken by Marc Galanter, University of Chicago. The directory will include social scientists interested in South Asian law as well as legal scholars and practicing lawyers. For the purposes of this directory "South Asian law" includes the law of India, Pakistan, Ceylon, Burma, Malaya and Nepal and the application elsewhere of legal systems indigenous to this area (e.g. Hindu law in East Africa). (*Asian Newsletter*, Vol. IX, No. 4, May, 1964, p. 31).

12-6-1964. *Mind Your World*, a guidebook to encourage individual, group, and community efforts in international understanding, is to be published this summer in the United States to promote observance of the International Cooperation Year.

Thirty-five national organizations are cosponsoring with the U. S. National Commission for Unesco the publication of *Mind Your World* which describes how Americans in various walks of life help to contribute to international goodwill, especially through education, the sciences and the arts.

The guidebook, based on materials submitted by some 60 organizations, "is about Americans who...are bringing themselves, their communities and their country into closer touch with the world. The experiences recounted...represent but a sampling of what is being done...in all parts of the United States". (UNESCO FEATURES, No. 439, 12-6-1964, p. 2).

12-6-1964. A world wide general knowledge competition on United Nations for secondary school pupils is being organized by the United Schools International (USI) secretariat in New Delhi to celebrate U.N. Day 1964.

A letter has already been sent to over 1,400 secondary schools in all parts of the world, informing them about the contest. The competition will be held on October 24, United Nations Day. Questions will be devised to arouse

young people's interest in the aims and activities of the U.N. and its Specialized Agencies.

Further details about the contest can be obtained from the USI Secretariat, USO House, Arya Samaj Road, New Delhi, 5, India. (UNESCO FEATURES, No. 439, 12-6-1964, pp. 22).

18-6-64. The Rajasthan Oriental Research Institute, Jaipur, has made a collection of about 80,000 valuable and rare manuscripts dealing with different subjects.

The Institute is not only preserving these volumes but, is undertaking their publication also. Seventy-six books have been published so far.

Most of the manuscripts are related to Astrology, Medical Sciences, Philosophy, Religious scriptures and Sanskrit epics, Vedas and Puraṇās. (SEARCH-LIGHT, Patna, Dt. 18-6-1964).

18-6-1964. Australia has set up a "crash" programme of research into the customs, languages and traditions of its aborigine natives so that they can be recorded before they completely disappear.

The Australian Institute of Aboriginal Studies has sponsored about 50 separate research projects in recent months including several conducted by overseas experts. Several films have been made including a record of 40 ritual dances. A library and documentation centre has been formed in Canberra.

The Institute has found that an important aspect of its work has been to develop a very great new self-respect among aborigines. (PIONEER, Lucknow, 18-6-1964).

20-6-1964. The puppet theatre is being employed in the Federal Republic of Germany as an effective agency in promoting road safety among children. Plays staged by the theatre bring home to the children the need for carefulness in using the roads and teach them lessons which, learnt through entertainment, leave a lasting impression on the young minds.

1-7-1964. Dr. V. Raghavan, Professor of Sanskrit, University of Madras, returned early this week to Madras after a two-month observation tour of the major archives of Sanskrit literature in the United States. He examined about 3,500 manuscripts at University and public libraries, and compiled a list of uncatalogued manuscripts.

The new list will be incorporated in Madras University's *Catalogus Catalogorum*—and inventory of Sanskrit and allied manuscripts in different parts of the world. Dr. Raghavan is in charge of the compilation of this 15 volume catalogue, which he described as an important basic tool of research in Sanskrit and Indology. The second volume is now in the press.

7-7-1964. Mr. Satyajit Ray, the Indian film director, was awarded the prize earmarked for the best director at the Fourteenth International Film Festival in West Berlin. The award was made in appreciation of his picture "Mahanagar". A fine piece of art, based on a story of the struggle of a

middleclass family in an Indian city, the picture provides a glimpse of the complexities of life in modern society in a truly Indian setting. (*German News*, No. 28, 11-7-1964).

8-7-1964. The Chief Engineer of the Soviet Atomic Ice-breaker "Lenin", Alexandre Sledzjuk (Sledzjuk), who had explained the working of the ship, warmly shook hands with PTI correspondent and talked of his visit to India earlier on another ship.

The Chief Engineer who has won various awards, including the "Hero of Socialist Labour", is an ardent devotee of the Yoga physical culture. He said proudly that yoga exercises he had learnt from an Indian sea captain had cured him of a twenty year old back-ache. (*Hitavada*, Bhopal).

11-7-64. An exhibition of works of art by Mr. Amarnath Sehgal, the noted Indian sculptor, has been attracting connoisseurs in Frankfurt. The 42 year old artist, who enjoyed the esteem of the late Mr. Jawaharlal Nehru, India's Prime Minister, is widely known among lovers of art in the West.

Mr. Sehgal had already displayed his works in New York and Paris. And when his tour of the West brought him to Frankfurt he had the opportunity of organizing a display in that city noted for its fairs and exhibitions. And this exhibition was sponsored by the Chief Burgomaster of the city.

The display was marked by a bronze piece "The Living" which Mr. Sehgal is holding in his hand. The bust of India's scholar statesman, Dr. S. Radhakrishnan and another sculpture "The Dragon", also made by Mr. Sehgal, were equally appreciated for their high merits. (*German News Weekly*, No. 28, 11-7-1964).

12-7-1964. Dr. S. Radhakrishnan, President, Indian Union, unveiled a 10 feet statue of Swami Vivekananda on the Marina, Madras. The statue stands on the compound of the Vivekananda House (Ice House renamed) where the Swamiji stayed for nine days 67 years ago, in February, 1897 and delivered stirring addresses to multitudinous gatherings on the beach and conducted Gītā classes. In the course of his speech Dr. Radhakrishnan observed: Religion, was a matter of experience and not a matter of dogma or faith. If one did not have personal experience, he may talk about religion or preach religion, but he would not be truly religious. He should become a different human being altogether as a result of religion. The moment Swami Vivekananda heard Sri Ramakrishna telling him about his experience, he felt that it had to be re-enacted in his own life. He could not merely trust the words of others though he had great faith in what Sri Ramakrishna had told him. He wanted to practice that kind of spiritual experience and discipline to which Sri Ramakrishna referred.

In modern times, there was a fashionable doctrine of logical positivism which told them "do not accept anything as true unless you are able to verify in your own experience." It was the same kind of doctrine which Sri Ramakrishna held out to Vivekananda and the latter, by practising a series of spiritual disciplines attained *samādhi* and felt the reality of God. Our scriptures, from the beginning of history, have been describing this consciousness of God as something to be felt by us. That is the only kind of

religion we can have. Such a religion naturally leads us to adopt a universal attitude. It does not confine our education to this particular dogma or that but enables us to realize God as authentic. Vivekananda had said they should not accept any kind of religion which did not believe in service to humanity. All those who accepted religion and condoned crimes against humanity were "truly irreligious." Nobody who believed in God could acquiesce in any kind of wrong done to humanity. A religion which did not believe in wiping the tears of a widow, or putting a piece of bread in an orphan's mouth was no religion.

11-7-1964. Research on the origin of "musical pillars" found in some temples in Tamilnad is being undertaken by the Sangeetha Vādyalaya at Madras.

Hollow cylindrical pillars erected in clusters of seven in the mandapams of ancient Hindu temples at Madurai and elsewhere in South India are found capable of producing varying musical notes when struck with a stone or metal piece. The seven pillars have been arranged in such a way as to produce the varying pitches of the keys, as in Carnatic music, in the correct order.

The Vādyalaya is also evolving an electrical harmonium, which would supply air for the instrument through an electrical apparatus instead of manually operated bellows as in the conventional harmonium. (*Nagpur Times*, Nagpur)

26-7-1964. Mr. A. S. Raman (Editor, *IWI*). "What is your attitude towards abstract art? I suspect you have great enthusiasm for it, because of its newness".

J. Krishnamurti (the well-known spiritual Savant) Answer: "You are mistaken sir, I don't like it at all. The modernist is no doubt trying to say something different all the time. A search for the new in mere expression is not enough. Newness is of no consequence if it does not come from within. One must first feel new or different and attempt to seem and sound new or different. Abstract art has another defect. It does not communicate. The two men, the artist and the spectator at the transmitting and receiving ends, should be equally perceptive and receptive, you see. What one says must be understood by the other". (*IWI*, 26-7-1964, p. 15).

Aug. 1964. Following the initiative it has taken in filming on microfiche the complete Census of India and Gazetteer of India, the International Documentation Centre, Tumba, Sweden, has indicated (through its president, Mr. Henri de Mink, who was recently in the United States) its decision to film three important sets of source material for the study of 19th and 20th century South Asia.

The first set to be published by the IDC will be the complete debates and proceedings of the provincial and central legislative bodies since 1854. This set will include the Proceedings of the Legislative Council (1854-1920), the Debates of the Council of State and the Legislative Assembly and their successor bodies (1921-) and the Proceedings (to 1920), and Debates (1921-) of the provincial legislative councils of British India, and their successor bodies in the provinces and states of Independent India and Pakistan.

The second set to be published on microfiche by the IDC will be the complete back files of about 250 periodicals published in 19th and 20th century South Asia which are of scholarly value to historians, social scientists and students of the humanities. Although the great majority of these are in English, a number of periodicals in Bengali, Urdu, Marathi, Hindi, Tamil and other regional languages will be included in this edition. Concurrently with their publication, the photo-offset reprinting of index volumes, where they exist, and of the tables of contents of all issues not indexed, is foreseen. Libraries holding broken runs will be able to complete their holdings by purchasing only those volumes needed.

A third projected set to be published in microfiche will consist of the important works of reference (bibliographies, indices, guides to libraries and archives, etc.) relevant to the study of South Asia since 1750 but no longer readily available to the scholar and librarian. Along with these works, the IDC also has undertaken to produce microfiche copies of any out-of-print book on request at a cost of about one cent per page.

The editor furnishing bibliographical data for these three sets is Dr. Stephen N. Hay of the East Asia Research Centre, Harvard University.

August, 1964. Our men of religion have failed in their service of *dharma* by not presenting it as inclusive of the practice of good citizenship. Mentally and intellectually our *swāmis* live in the pre-Christian era delighting themselves with a rehash of the *sāmkhya* and *mīmāṃsā* controversies of old. They have no conception of the stresses and strains of modern life; and they indeed belittle the duties of the world an exalt an "other-worldliness" that is beyond our grasp. This is not *dharma*. *Dharma* faces life as it is lived, understands its problems and seeks to solve them by the laws of Truth and Justice derived from an insight into the nature of the *Ātman*. It is not *dharma* to run away from life. That being so, *dharma* must include, as an integral part of itself, all the duties and responsibilities of active citizenship in the democratic polity which the country has adopted. Our religious institutions and missions would be strengthening themselves if they looked upon politics not as something extraneous to *dharma* but on the other hand as an organic and inevitable department of the field of *dharma*. One word of caution however must here be uttered: what we have said above is not a plea for our *Mutts* taking a hand in the running of political elections or in the management of public service personnel. That would be a clear abuse of office. Citizenship has its own law of ethics, and to interfere with it under the guise of *Dharma* or religious or spiritual authority would be to sin against both citizenship and religion. (*Public Affairs*, Vol. VIII-8, August 1964, p. 151).

1-9-1964. Writers and scholars from India will be among those from 15 countries who are expected to attend a conference on Commonwealth literature to be held at Leeds University from September 9 to 13.

The first of its kind to be held at a British university, the conference will discuss, among other things, the role of English in multilingual societies, Commonwealth writing for radio and television, and the prospects of university exchanges within the Commonwealth.

The well-known Indian novelist R. K. Narayan will discuss literature and environment.

Others from India attending the conference will include the writer and critic Prof. K. R. Srinivasa Iyengar of Andhra University, who in 1959 held the first Visiting Professorship of Commonwealth Literature at Leeds University; Prof. Balachandra Rajan, Head of the Department of English at Delhi University; Dr. A. N. Kaul, also of Delhi University; Dr. S. Nagarajan of Poona University; and the well-known writer and novelist Khushwant Singh.

The various sessions at the conference will cover language and culture, communications, and the functions of the academic and the intellectual. During the last session, the poet and critic Edmund Blunden, Professor of English at the University of Hong Kong, will speak on the cultural role of a university. (*This is Britain*, Vol. 5, No. 17, 1-9-1964).

Unesco has set up, at its headquarters in Paris, the *Unesco Archives*. The services of Unesco Archives can be used by scholars, research workers, authorities, students and other individuals interested in the activities and history of the organization. The Archives has a collection of 217,000 pieces of documentation consisting of Unesco documents; publications and non-current files, Unesco sponsored publications; publications of National Commissions, international agreements deposited with the Organization; and the Archives of the International Institute of Intellectual Cooperation (1925-1946) and of the Conference of Allied Ministers of Education (1943-45). The Archives has prepared inventories, indexes and lists of various kinds of materials to facilitate consultation. The staff of the Archives regularly compiles a quarterly list of Unesco documents and publications in English and French and indexes the records of the Unesco General Conferences and of the Unesco Executive Board meetings. The main topics on which the Unesco Archives can now be consulted are problems concerning developing countries, particularly those in Africa; adult education; race questions; the social impact of technological progress; childhood and family problems; mass communication techniques and influence; arid zones; national resources; libraries development, terminology; and the activities of the International Institute of Intellectual Cooperation. The relevant information can be sought by mail by any individual on the following address: Services of Unesco Archives, Unesco, Place de Fontenoy, Paris—7e.

SECTION IX : REVIEWS

INDIA IN CEYLONESE HISTORY, SOCIETY AND CULTURE
by M. D. Raghavan, Asia Publishing House, 1964, pp. xvi and
190 and 16. 17 plates and 2 appendices; bibliography, Index
Rs. 30/-.

This book, published on behalf of the Indian Council for Cultural Relations and carrying, appropriately, a foreword by Prof. Humayun Kabir, till recently Minister for Scientific Relations and Cultural Affairs in the Government of India, is a welcome contribution by an expert anthropologist and antiquarian to the mutual understanding of India and Ceylon. 'No two countries have closer affinities', says Kabir, 'and it is right and proper that there should be greater knowledge and understanding of their values'. Born in Kerala, a land which had very close relations with Ceylon and developed several social institutions in common with her, and official ethnologist of Ceylon for quite a number of years, Dr. Raghavan is extremely well qualified for the task he seeks to perform in this book. He has a long established reputation as a careful scholar and has written often and extensively on the subjects he treats of here.

The book is written in a simple readable style and comprises sixteen chapters covering all aspects of legend, history, society, economy and art of Ceylon; their relations to the Indian counterparts are traced always in moderate and generally convincing terms. Stress is rightly laid on Buddhism as a link between South India and Ceylon, and on common features in the dance, drama and folk arts and songs of the two lands, and on the *angam*, meaning 'single combat', a semi-martial institution which Ceylon shared with Kerala for several centuries. The laws and customs of Jaffna are succinctly discussed in the last chapter and a free translation of the *Malala Kathava*, a dramatic narrative of the exploits of seven Malabar princes is given as an appendix. The illustrations are well chosen and produced.

K. A. N.

MARG, Vol. XVII, No. 2, March 1964 (Marg Publications, 34-38, Bank Street, Bombay):

This number of *Marg* so sumptuously produced is devoted to Embroidery in India. It seeks "to present to the public the history and romance of Indian embroidery and its numerous faces and facets" obviously to stimulate interest in the rehabilitation of one of the oldest of Indian craft traditions; the need for it is evident: "To-day Indian embroidery is in decline. The traditional styles have received a rude set-back under the impact of machine goods". Thanks to the efforts of the All-India Handicrafts Board the surviving tradition in Indian handicrafts including embroidery is being revitalized with some results.

Embroidery is "painting with the needle" and in India it has been the prerogative of women. Mrs. Kamaladevi Chattopadhyaya points out its oriental origin, India being one of its original homes (p. 5). Kamala Dongerkery gives references to the mention of Embroidery in the hymns of the Rig Veda and draws attention to the fact that throughout the ages it has evoked the admiration of writers like Kālidāsa and Bāṇabhaṭṭa and even foreign travellers like Marco Polo and Bernier.

Besides a stirring editorial Mrs. Kamaladevi Chattopadhyaya writes on the Origin and Development of Embroidery in India (I); A survey is made in Section II of Embroidery traditions; no less than eighteen sub-sections describe: Kashmiri Kashidas; Bagh and Phulkari; Chamba rumals; embroidery of the Punjab Hills; Chikankari; Kashida, Sujani and Appliqué of Bihar; Bengal Kantha; Murshidabad and Dacca Embroidery; Manipuri embroidery; Rajasthan embroidery; Madhya Pradesh embroidery; Kutch embroidery; Kāthiāwār embroidery; embroideries of Gujarat; Kasuti embroidery; Bead work; Tribal embroideries; religious embroideries; and gold embroideries. Section III is an elucidation of the unique place of Embroidery in Indian crafts; and Mr. John Irwin contributes an article on "The Commercial Embroidery of Gujarat in the 17th century". The number is illustrated copiously in a splendid manner.

Mrs. Kamaladevi Chattopadhyaya feels the disastrous impact of machine goods on the beauty of traditional embroidery so tragically that she bemoans the sorry plight to-day of this bewitch-

ing traditional craft: "The sad truth is this devastation is not by accident, but by deliberate plan. Every vocational course in every teaching institution gives instructions only in Western embroidery. The Indian embroidery, stitches as well as designs are eliminated as old-fashioned. This menace is now penetrating every village through community development work and extension services The new influences have settled on our beautiful needle work like a blight".

P. S. V. RAO.

DRAMA IN RURAL INDIA: J. C. Mathur, Indian Council for Cultural Relations; Asia Publishing House, Bombay, Calcutta, New York etc. 1964, pages vi, and 124, four plates, bibliography Rs. 17/-).

Mr. J. C. Mathur, I.C.S., former Director-General of the All India Radio is well known as a Hindi author and playwright, an expert on Indian folk-drama and on Hindi theatre and an educationist who has given much thought to the role of mass media in education. This book by him is a brief survey, in an all India perspective of traditional drama as it obtains in the rural areas of the different parts of India. It is primarily meant for foreign readers keen to get acquainted with Indian Culture and way of life. It is based more upon the author's personal observation at first hand made during his travels over many years, than, upon books or theory. The author is convinced that constant interaction through long ages between the classical and folk aspects of drama has rendered it practically impossible to come by 'pure' features of either anywhere. 'Drama in villages', he says, 'is the forum for didactic messages and a morality that transcends age and times' (p. 5).

There are seven compact and well written chapters entitled: (1) Places of Performance, (2) Getting Ready, (3) On with the Show, (4) Themes and Social Purpose, (5) Acting and Aesthetic pleasure, (6) Music and Dance, (7) Puppet drama. Thus all aspects of the subject are covered and brief hints on origins and history are scattered all over the narrative. Though the author maintains an all India outlook throughout, he is obviously more

at home with Northern data than Southern, and though South Indian forms like Kathakali, Bhāgavata mela, and Kūchipūḍi find mention, they lack the concreteness that marks the references to the U.P. Bihar, Panjab, Rajasthan, Kashmir and other forms.

The author lays stress on the interaction between the Bhakti movement and the development of rural drama. 'The drama' he says, 'became the vehicle of the concept of Bhakti,—devotion, whether the deity be Shiva or Vishnu or Chandi. Since this period coincided with that of the Muslim conquests when royal patronage to local religious movements was no longer available, folk drama had no rival in the hearts of the people. It would be no exaggeration to claim that it is the folk forms of art—including the drama in temples and villages—that perpetuated the cult of Bhakti among the common people. These were the media of mass communications that religious leaders like Vallabhāchārya, Chaitanya, Śaṅkarāchārya and several others used freely, and that were not available to religious movements before and since. Buddhism lost ground among the masses not merely because of the disappearance of royal patronage but also because its growing rival—the Bhāgavata cult—managed effectively to use the audio-visual media, folk drama, music, poetry, puppetry etc. and thus got seated in the hearts of the people. For nearly 400 years this process went on in spite of the Muslim rule. So thorough-going has been this process that the characters from the Bhāgavata pantheon became part and parcel of the life of the common people' (pp. 76-7). The author's suggestion (p. 102) that all-night performances were adopted to save the return journey of the audience to their homes in the dark along rough pathways is ingenious, but not convincing.

The ascription of the *Kirātārjunīya* to Māgha (p. 55) is a strange slip perhaps of the author's memory. The derivation on the same page of the Bhand Pathar from Sanskrit Bhāṇa and Pātra is not so obvious as the author wants us to believe. And why should Bhartrihari become Bharthari (p. 92 and elsewhere)?

But these are minor blemishes in a very thoughtful and lucid introduction to an important phase of Indian culture.

CĀṆAKYA-NĪTI-TEXT-TRADITION: Vol. I, part I, Ed. Ludwik Sternbach. V. V. R. Institute, Hoshiarpur, 1963, pages CCVII and 392. Price Rs. 50/-.

Scholars will welcome this comprehensive and laborious effort to track all the sayings passing under Cāṇakya's name through their several recensions and attempt the reconstruction of the urtext *par excellence*. Six main versions have been traced by the editor, and the present volume is Part I of the critical edition of these versions and is based on 75 manuscripts and 160 editions. This will be followed by another part of Vol. I and then Vol. II will contain the reconstructed ur-text.

Both Dr. Sternbach, the editor, and Shri Visvabandhu Shastri, the Director of the Institute which sponsors this extensive enterprise are well known in the world of Sanskrit scholarship and their names are a guarantee of the standard quality of the work. We hope the work will proceed in all its further stages according to plan, and meanwhile offer our congratulations on what has been done so far in this excellent enterprise.

K. A. N.

VISHVESHVARĀNAND INDOLOGICAL JOURNAL, Vol. II, Part I, March 1964, 215 pages; Part II Sept. 1964, pages 216-427 besides a supplement viz. *Alasamodini* of Gangānanda Kavindra (Cantos 1-3). Ed. with Introduction by Trilokanātha Jha, Mithila Research Institute, Darbhanga. Annual Subscription Rs. 20/-; 30 sh., 5 \$.

Both the editor Acharya Vishwa Bandhu Shastri and the Asst. Editor Shri K. V. Sharma have earned the gratitude of the Indologists of the world by the promptness with which they have issued the two parts of this excellent learned periodical for the current year. The pages are full of scholarly articles and other features of great interest. The articles cover a wide field with particular stress on Vedic Studies and linguistics.

K. A. N.

OUR EXCHANGES

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